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THE MAN BETWEEN TWO WOMEN:
AN ASPECT OF E.T.A. HOFFMANN'S DUALISM

by



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A THESIS

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The undersigned certify that they have read,
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Abstract

In this study, the role of the motif of the man between two women is examined in the works of E.T.A. Hoffmann. The protagonist's divided nature, which is a reflection of the dualism inherent in the world, engenders the situation in which he stands between two women, who are symbolic of his divergent tendencies and potentialities. He is able to come to terms with the external world in so far as he is able to overcome his internal divisions, and one of the women may be instrumental in his achieving a synthesis of personality. Synthesis of personality means, in turn, recognition of the cosmic principle of dualism.

In an early work, Der goldne Topf, the motif is used centrally to depict the artist's struggle to assert himself in the world of poetry, which appears to be in diametric opposition to the world of prose. Before the aspiring artist can be lead by Serpentina's love to personal and artistic fulfilment in the mythical realm of Atlantis, he must renounce all ties with Veronika and a good, middle-class existence.

In a later work, Prinzessin Brambilla, the motif reflects the artist's struggle towards artistry and identity in face of opposition from himself, rather than from the external world. Giacinta and her carnival counter-part, Prinzessin Brambilla, assist in the healing of Giglio's

"chronic dualism." The cure is achieved through love, art and humour in the knowledge of the duplicity of existence, of the interaction of the poetic and prosaic worlds.

In other tales, the motif reflects such conflicts as those of good and evil, of the artistic and the everyday, of illusion and fact, of sensuality and spirituality.

Women from either the exalted or the pedestrian sphere may be the instrument of either the redemption or the destruction of the protagonist. The varying roles of the women and the different dénouements of the tales reflect Hoffmann's desperate search for a solution to the problem of artistic love and existence.

The themes and problems of which the recurring situation of the man between two women is an aspect may well have one source of motivation in Hoffmann's own life, in the conflicts which he knew as a child and as an artist. The problems of love, art, identity and reality were fundamental problems not only for Hoffmann, but for the whole era of Romanticism; however, standing at the end of Romanticism, on the threshold of Realism, Hoffmann differs from many of his Romantic predecessors in the sense that for him, reality remained dualistic, and furthermore, that even his "other" world of poetry and dreams appeared at times dubious and ambiguous.

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Introduction

E.T.A. Hoffmann's position in literary estimation is a matter of controversy. Born in Königsberg in 1776, he died in Berlin in 1822, after a brief literary career that had spanned, at most, thirteen years. The controversy concerning Hoffmann as a writer does not centre alone on those artistically inferior works which were often hastily produced for public consumption, but the level of his literary achievement as a whole is still a matter of debate. There were writers contemporary with Hoffmann who esteemed his work: Chamisso, Fouqué and Contessa; but there were much more eminent voices raised against him: Goethe's, Tieck's and Eichendorff's.¹ With some notable exceptions, German literary historians of the nineteenth century evinced little understanding for Hoffmann's writings, in spite of his significance abroad, particularly in France, Russia and England, and in spite of renewed public interest at home -- attested by the considerable number of editions of his collected works which appeared in the nineteenth century.² This interest has not flagged in the twentieth century, where editions of his collected works far out-number those of any other German Romanticist,³ but the literary historian Hermann August Korff seems to represent a prevailing opinion when he discusses briefly the problem of the discrepancy between Hoffmann's success as a teller of tales and the fluctuating critical evaluation of his stature as a

poet:

Hoffmann ist der größte Erzählkünstler, Erzählvirtuose, den die Romantik hervorgebracht hat. Er gehört darum auch zu den wenigen Romantikern, deren Werke Dauer gehabt haben und bis heute lebendig geblieben sind.

.....
Trotzdem ist Hoffmann eine höchst problematische Erscheinung, und die Meinungen und Werturteile über ihn gehen so weit auseinander wie kaum über einen anderen deutschen Dichter. Und man kann vielleicht sagen, bei niemandem sei es so offenbar, daß selbst die größte Fülle von Begabung, Talent und Geist noch keineswegs einen großen Dichter verbürgt.⁴

Hoffmann's position in literary history is also a matter of discussion. Ricarda Huch and Hermann August Korff regard Hoffmann as a Romanticist.⁵ Walter Jost speaks of Hoffmann's intermediary position: "Hoffmann kommt die eigentümliche Stellung zu, den Realismus mit der Romantik zu verbinden."⁶ Hans Mayer likewise: "So fragwürdig es erscheinen mag, Begriffe wie Romantik und Realismus schlechthin als Antithese zu setzen, so verfehlt ist es vor allem, aus der offenkundig stark romantischen Teilsubstanz seiner Dichtung auf eine Abkehr Hoffmanns vom Realismus zu schließen."⁷ If Gustav Egli interprets the realistic elements in Hoffmann's works as the inheritance of eighteenth-century Enlightenment,⁸ Karl Ochsner sees the realism of such psychological works as Der Sandmann as "ein Todesstoß für die Romantik,"⁹ while Wolfgang Preisendanz discusses Hoffmann's works at length in his book on the narrative technique in Poetic Realism.¹⁰ That E.T.A. Hoffmann stands somewhere between the last stages of Roman-

ticism and the beginnings of Realism may be concluded without controversy.

The publication of Jürgen Voerster's bibliography 160 Jahre E.T.A. Hoffmann-Forschung 1805-1965 has greatly facilitated an assessment of the scope, development and present standing of research into Hoffmann's life and works.¹¹ To the most important pre-war scholarly editions of the collected works of Hoffmann, namely those of Grisebach, Maaßen, Ellinger and Harich,¹² the Winkler publishing house has recently added a five-volume edition which offers new material and which is based on manuscripts, first editions of texts and the Maaßen and Ellinger editions of the collected works.¹³

Although Julius Hitzig, at one time close friend of Hoffmann and later mentor of his widow, had published fragments of Hoffmann's letters and diaries in his biography,¹⁴ the pioneer work of tracing, collecting and publishing the private papers was carried out by Hans von Müller, nearly a century later.¹⁵ His publications provided the foundation for Harich's edition of the letters and diaries, which included new material and which, as the last two volumes in the collected works, became standard works of reference. Friedrich Schnapp is at present furthering the work of Hans von Müller by publishing a more comprehensive and up-to-date edition of Hoffmann's correspondence.¹⁶

As yet no standard editions of Hoffmann's drawings and paintings and musical compositions have been established. Voerster considers the 1925 collection of drawings edited by Hans von Müller and W. Steffen to be the best, if incomplete, and the 1954 edition by Theo Piana more complete, but inadequately reproduced.¹⁷ There is to date no critical edition of the collected musical works of Hoffmann, but during the last twenty years, German radio has undertaken complete and partial tape-recordings of many of the individual compositions. Even though there is here an obvious gap in the publishing of Hoffmann's musical works, nevertheless, interesting and comprehensive studies, such as those of Paul Greeff and Hans Ehringer, have been devoted to Hoffmann the composer and musical critic.¹⁸

The volume of research dealing with all aspects of Hoffmann's life and work is presently steadily increasing. Voerster's bibliography contains nearly thirteen hundred entries. Since the war, Jean-F.-A. Ricci and Harvey Hewett-Thayer have made major contributions in the biographical field,¹⁹ in which the comprehensive biographies of Georg Ellinger, Walther Harich, Ernst Heilborn and Ernst von Schenck were considered standard works for the Hoffmann scholar.²⁰ Literary topics which have attracted particular interest since the war include Hoffmann's sources; his character types; his interest in and use of various aspects of natural philosophy and science,

particularly animal magnetism; his mythology; the elements of fate and the demonic; psychological themes and motifs; the problem of art and the artist; Hoffmann's concept of reality; his relationship to the theatre and the style and composition of his writings.

There is no major study devoted specifically to the phenomenon of dualism in Hoffmann's work as a whole, although it would be difficult to imagine any literary study of this author's writings, which would not consider some dualistic feature. The theme and problem of love, particularly the artist's love, has attracted interest from two sources, namely from the biographers, who place the emphasis on Hoffmann's own experiences, and from other scholars, who concentrate primarily on the works. However, in the last two decades there have been surprisingly few studies devoted to the subject, and of these, only a small number is comprehensive and systematic.

On the topic of love Hedwig Eyrich, Werner Bergengruen and Olga Doblinger have made further biographical contributions.²¹ In a dissertation Serge Tauber sketches Hoffmann's experiences with Cora Hatt and Julia Mark and examines the girl characters in the tales, with a view to throwing light on the role of the artificial human figure (automaton, marionette, etc.) in Hoffmann's works.²² Arthur Gloor in his dissertation illustrates, in a short chapter on love, his thesis that the problem of love

contains Hoffmann's existential dilemma, that of longing to be released out of his isolation, yet fearful of losing himself in the process.²³ Jean-F.-A. Ricci offers, besides biographical information, the most comprehensive commentary on the theme of love in Hoffmann's writings, since he undertakes a brief but systematic analysis of the author's work as a whole.²⁴ Joachim Rosteutscher traces through the major works the figure of Julia as Hoffmann's aesthetic idol, but he does not enter into analysis or interpretation of the works themselves, nor of the excerpts he cites.²⁵ Finally, Hermann August Korff brings an excellent short commentary on the complex of experiences connected with Julia and the complex of poetic motifs which these experiences engendered. Of these he selects major motifs and traces their roles in three works, Don Juan, Die Elixiere des Teufels and the Kreisler biography.²⁶

The problem of the eternal triangle is of course a classical problem, and E.T.A. Hoffmann was not the only Romanticist to give expression to it. Kleist's Käthchen von Heilbronn (1808) and Fouqué's Undine (1811), for example, were works of lasting appeal to Hoffmann and with which he was very familiar before he treated the problem himself. However, an examination of the triangle motif reveals that it is of central significance to many individual works of Hoffmann, and a glance at their chronology

reveals that it is a motif which occurs throughout his literary production. It is, however, only one aspect of the theme of love, which in its turn is only one aspect of the general problem of the artist's existence, which was Hoffmann's constant concern both in his public and private life and in his artistic endeavours.

The triangle situation is sometimes expressed in terms of a woman between two men, as is the case in Der Magnetiseur (1813) or Die Königsbraut (1821), but it is then a variation, following the same general scheme, of the much more frequently occurring situation of a man between two women.²⁷ The present study undertakes to examine the latter situation as it occurs in Hoffmann's works, beginning with the tale in which it received its first full treatment and which is said to contain the germs for all his subsequent writings, namely Der goldne Topf (1813-1814). A later work, Prinzessin Brambilla (1820) will then be examined to establish similarities and contrasts in the treatment of the motif. In less detail the motif will then be traced in the works following Der goldne Topf and ending with the last Märchen, Meister Floh (1821-1822). While these tales could be examined in groups, for example as tales of the demonic, tales of the artist, fairy-tales, a chronological examination is preferred in order to facilitate the drawing of any conclusions on the vexed question of development in Hoffmann's work. For all the

tales the motif will be isolated in the sense of being emphasized, but in order to disturb the narrative as little as possible, the situation of the man between two women will be followed as it unfolds. A fourth chapter will attempt to draw conclusions from the findings of the previous three, and a fifth chapter, devoted to dualism in Hoffmann's life and age, will try to bring into relief pertinent personal experiences which may contribute to the understanding of the problematic artist and problematic love in Hoffmann's works, and to relate Hoffmann in a broad manner to his age.

For the purposes of this study, "theme" and "motif" are interpreted according to Wolfgang Kayser's usage: "Das Motiv ist das Schema einer konkreten Situation; das Thema ist abstrakt und bezeichnet als Begriff den ideellen Bereich, dem sich das Werk zu ordnen läßt."²⁸ In so far as Hoffmann's own experiences are believed to be strong motivations for much of his work, a second meaning of Motiv is involved, namely as "ideeller Beweggrund des Dichters für das Aufgreifen eines bestimmten Stoffes, zu künstlerischer Gestaltung anregender Gegenstand, der die genauere Stoffwahl bestimmt."²⁹ However, one of the dangers involved in Hoffmann studies is that of over-interpreting his works in the light of his experiences: Korff cautions differentiation between erlebte Motive and the large body of motifs which cannot be related to his

experiences.³⁰ One has the feeling that if scholars had applied the same intensity of interest to Hoffmann's texts as they have done to his problematic life, there might now be less confusion concerning interpretation of texts and as a result, perhaps less confusion concerning his stature as a writer.³¹

Chapter I: Der goldne Topf

By the time E.T.A. Hoffmann was able to complete the final version of Der goldne Topf¹ in Leipzig, early in 1814, he had achieved some reparative focal distance between himself and the momentous experiences of his four and one-half crowded years in Bamberg.² A time lapse, a change of environment, different working conditions and a great burst of literary activity allow him now to reach new poetic heights in his treatment of the theme of growing artistic consciousness in the fairy-tale Der goldne Topf.

Hoffmann himself realized that Der goldne Topf was for him a significant literary achievement. On September 8, 1813, he wrote to his friend and publisher Kunz in Bamberg: " . . . ich habe nichts besseres gemacht, das andere ist tot und starr dagegen" (XV, 65). Three years later, on August 30, 1816, Hoffmann admitted to his life-long friend Hippel: "Ich schreibe keinen goldnen Topf mehr! -- So was muß man nur recht lebhaft fühlen und sich selbst keine Illusion machen!" (XV, 193). Twentieth-century literary criticism has since confirmed Hoffmann's appraisal of this work. In his biography Walther Harich describes the significance of the fairy-tale in relationship to Hoffmann's work as a whole: "In allen Produktionen dieser Zeit ist die große Frage des

Hoffmannschen Schaffens angeschnitten und umrissen, im Goldnen Topf letztlich gestaltet; die große Frage nach dem Verhältnis von Tag zu Traum, von Sehnsucht zu Erfüllung, von Gespanntheit zu Lösung, vom Geist zum Leben. Hier wurde der Grund gelegt und ausgemessen, auf dem sich das Lebenswerk E.T.A. Hoffmanns erbauen sollte."³ Hans Dahmen considers: " . . . dies ist sein bestes Werk, von dem alles Vorherige und Nachfolgende gedeutet werden kann."⁴ Jean-F.-A. Ricci maintains that out of the series of Hoffmann's fairy-tales: " . . . il est un des mieux venus, le plus clair, le mieux équilibré, le plus sobre."⁵ Hermann August Korff also regards the tale as a significant highlight of Hoffmann's writings: "Dieser ist aber nicht nur das gelungenste, sondern auch der eigentliche Prototyp von Hoffmanns Märchen, das Musterbild von allen anderen, und alle anderen sind eigentlich nur immer kunstvollere Variationen seiner künstlerischen Grundidee."⁶ One of the more recent critics, Wolfgang Preisendanz sees Der goldne Topf as one of the "berühmtesten, in jeder Hinsicht, repräsentativen und wohl vollkommensten Dichtung[en] Hoffmanns"⁷

The question of possible literary stimuli and sources for the tale is discussed by Olga Reimann in her study on the Hoffmann fairy-tale.⁸ She establishes various links between Der goldne Topf and Adolf Wagner's translation of James Beresford's Human Miseries, G.H.

Schubert's Ansichten von der Nachtseite der Naturwissenschaft, possibly Novalis's Heinrich von Ofterdingen, Jean Paul's Flegeljahre, Abbé Montfalcon de Villars' Le Comte de Cabalis, various tales of Carlo Gozzi, and Fouqué's Der Held des Nordens. However, Reimann stresses the fact that in spite of numerous points of contact with the forementioned works, "Der goldne Topf als Ganzes ist aber durchaus Hoffmanns geistiges Eigentum und alle die Quellen-nachweise können der Größe des Dichters keinen Abbruch tun."⁹

When Hoffmann sent the final manuscript of Der goldne Topf to his publisher Kunz on March 4, 1814, he touched upon the feature of the work which he considered to constitute its originality and which posterity has confirmed as such: "Die Idee so das ganz Fabulose, dem aber wie ich glaube, die tiefere Deutung gehöriges Gewicht gibt, in das gewöhnliche Leben keck eintreten zu lassen ist allerdings gewagt und so viel wie ich weiß von einem teutschen Autor in diesem Maß noch nicht benutzt worden" (XV, 116). Hoffmann has here indicated not only his individual contribution to the subject matter and techniques of fairy-tales, but has also introduced the duality of his world: on the one hand, "das Fabulose" and on the other, "das gewöhnliche Leben."

As a result of this duality, the theme of Der goldne Topf, the education of a poet, is developed in two

parallel actions, one concerning the irrational sphere and the other, the rational. In anticipation of the conclusions to be drawn from an analysis of the motif of the man between two women, it could be stated at the outset that Serpentina of the irrational world and Veronika, primarily of the rational world, are inextricably bound to the progress and retrogression of the student Anselmus in his awareness of his poetic gifts, his cultivation of them and his commitment to them. To trace in the tale the weaving in and out of this central motif is to follow the theme of the making of a poet.

On Ascension Day, the day on which it seems that the student Anselmus has his first intimation of his calling as a poet, he falls in love with the deep-blue eyes of Veronika, charming daughter of Konrektor Paulmann. Veronika returns his love and dreams of the day when Anselmus will become Hofrat and, particularly important, she Hofrätin. Their relationship begins to fall apart in spite of Veronika's efforts, as Anselmus becomes increasingly absorbed by his poetry, and with his final decision for complete dedication to his art, the affaire is ended. Veronika becomes Hofrätin, as the wife of Heerbrand, family friend and newly-appointed Hofrat, and nothing more is seen of Anselmus.

The story of Anselmus's decision for art could be recounted in a different manner. On Ascension Day

Anselmus suddenly becomes aware of and falls in love with the deep-blue eyes of Serpentina, a little green-gold snake and daughter of a salamander prince. Their love for each other is beset by many trials, but when all the tests are at last successfully negotiated, they are able to marry and to live in blissful happiness on the salamander's large estate in Atlantis. In the final vigil, the reader learns the meaning of living on an estate in Atlantis: the salamander prince explains, "Ist denn überhaupt des Anselmus Seligkeit etwas anderes als das Leben in der Poesie, der sich der heilige Einklang aller Wesen als tiefstes Geheimnis der Natur offenbaret?" (III, 118).

The two separate worlds depicted in these sketches of the plot are already anticipated in the subtitle of the tale: Der goldne Topf. Ein Märchen aus der neuen Zeit. The fairy-tale realm constitutes only one dimension of reality and contemporary times the other. Nineteenth-century Dresden cannot allow green snake princesses and banished salamander princes, while the fairy-tale world is peopled by such figures. The concept of time in the ordinary world cannot admit that an archivist, no matter how eccentric, might still be in mourning for his father who died, at most, three hundred eighty-five years previously; the fairy-tale accepts it. If one tacitly agrees with Registrator Heerbrand, when he designates such tales "orientalischer Schwulst" (III, 24), one is ignoring

one aspect of Hoffmann's reality and necessarily misunderstanding the significance of the double and sometimes triple identities of his characters.

However, just as Hoffmann is not concerned solely with the realistic depiction of his times, nor is he concerned with dissolving the world of the Here and Now into a superior, mythical realm, or, in Novalis's terms, in "romanticizing" the world. His theory of the duplicity of existence is stated clearly in a later work, Die Serapions-Brüder (1819): "Armer Serapion, worin bestand dein Wahnsinn anders, als daß irgendein feindlicher Stern dir die Erkenntnis der Duplizität geraubt hatte, von der eigentlich allein unser irdisches Sein bedingt ist. Es gibt eine innere Welt und die geistige Kraft, sie in voller Klarheit, in dem vollendetsten Glanze des regsten Lebens zu schauen, aber es ist unser irdisches Erbteil, daß eben die Außenwelt in der wir eingeschachtet, als der Hebel wirkt, der jene Kraft in Bewegung setzt" (XIII, 295).¹⁰

Hoffmann's concept of reality remains dualistic, offering at least two possibilities of looking at the world, and part of the appeal of his Märchen lies in the resulting ambivalence which accompanies each narrative happening. The two perspectives, relating to the fantastic and to the ordinary, may be incorporated into one character, thereby generating a harrowing inner conflict, as is the case with Anselmus; or they may be revealed in different

persons, as is the case with Paulmann and Serpentina. With the exception of Lindhorst and Liese, the characters in Der goldne Topf are not really aware of the ambivalence of reality. The philistines are either ignorant of any higher existence, or are incapable or non-desirous of becoming involved in it. Anselmus and Veronika shift from one perspective to the other, deciding finally for one and rejecting the other. It is the reader who is constantly reminded of the integration and interaction of two worlds; his is the knowledge of the duplicity of existence, which is to be the supreme accomplishment of the education of Giacinta and Giglio in the later tale Prinzessin Brambilla. It is because of this dualism inherent in the world and manifested in Anselmus's personality, that he is caught up in a psychological and sociological conflict between art and bourgeoisie, or, translated into other terms, between Serpentina and the fantastic and Veronika and the everyday.

The opening scenes of the first vigil reveal the plight of a young man who has the best intentions of getting on in the world but who seems to be doomed to bad luck. Anselmus's clumsiness in upsetting the wares of an old applewoman has cost him all the money he had set aside for a pleasant afternoon in Dresden's Linkisches Bad, and to escape from the public's curiosity, he has sought the shade of an elder on the banks of the Elbe.

From Anselmus's commiseration with himself, it is plain that he takes pleasure in middle-class living. He is gregarious: he had planned to spend the holiday among the crowds in a popular resort; he had looked forward to his half portion of coffee with rum and a double ale; he would have been able to enjoy the spectacle of pretty girls decked in their best clothes and may have managed to impress them with new-found sophistication and aplomb. But now, his only prospect of pleasure is a pipe and possibly a nap.

From his appearance Anselmus is already something of a misfit: his clothes bear no relation to contemporary fashion, yet he is sensitive to what is neat and seemly in his manner of dress. The stain or rip which is bound to appear in his new suit of clothes upsets him; he likes his collar to sit straight; he takes pains with a new arrangement of his hair, when he knows that his superiors set store by such things. But the practical side of life seems to confound him: he is blighted by clumsiness and accidents. He stumbles or loses his hat, while trying to greet important people politely; though he esteems punctuality, he always arrives at the college late, delayed by a thousand little complications; his efforts to impress involve him all too often in ridicule and discredit. Anselmus's most cherished dreams concern the rather modest, thoroughly middle-class goals of learning social ease and

becoming a Privy Secretary, but he is conscious that his achievements frequently fall short of his aims.

From all these observations it is apparent that Anselmus is sensitive to the demands of the social circles in which he moves, but his perception is not yet keen enough to reveal to him the source of his constant variance with his everyday world. He gives vent to his feeling that he has been born unlucky and is fated to misfortune:

"'Wahr ist es doch, ich bin zu allem möglichen Kreuz und Elend geboren! . . . aber ist es nicht ein schreckliches Verhängnis, daß ich, als ich denn doch nun dem Satan zum Trotz Student geworden war, ein Kümmeltürke sein und bleiben mußte? . . . Aber hat mir mein Unstern nicht die besten Gönner verfeindet? . . . Was hilft es, daß mir der Konrektor Paulmann Hoffnung zu einem Schreiberdienste gemacht hat, wird es denn mein Unstern zulassen, der mich überall verfolgt!'" (III, 5 f.). Anselmus is aware that a power is in action in his life and because of its ridiculing and demoralizing effects in everyday situations, he calls it evil: he is not yet able to consider that it is indeed his own poetic nature, or in Serpentina's words, "'[sein] kindliches poetisches Gemüt,'" (III, 80) which is the alienating factor, which keeps him an outsider ("Kümmeltürke") and which drives him to solitude and introspection.

Anselmus's initiation into the world of poetry is effected at the moment when he is most conscious of his

alienation from the world in which he moves, when he is seated in isolation and contemplation beneath the elder. The initiation takes the form of a revelation of the secrets of the natural world, signalled by the sound of crystal bells, which is to become a leitmotif in the tale, to signal what G.H. Schubert called "cosmic moments," those moments when the higher realm penetrates the ordinary world.¹¹ Anselmus's reaction to hearing crystal bells and to seeing green-gold snakes in the tree above his head is that of the sensible man: he seeks a rational explanation to dispose of the enigmatic and convinces himself that the wind and the sun are deceiving him. As the vision intensifies and one of the snakes stretches her head down to him, the rational barriers disintegrate:

Durch alle Glieder fuhr es ihm wie ein elektrischer Schlag, er erbebte im Innersten -- er starrte hinauf, und ein paar herrliche dunkelblaue Augen blickten ihn an mit unaussprechlicher Sehnsucht, so daß ein nie gekanntes Gefühl der höchsten Seligkeit und des tiefsten Schmerzes seine Brust zersprengen wollte. Und wie er voll heißen Verlangens immer in die holdseligen Augen schaute, da ertönten stärker in lieblichen Akkorden die Krystallglocken, und die funkelnden Smaragde fielen auf ihn herab und umspannen ihn, in tausend Flämmchen um ihn herflackernd und spielend mit schimmernden Goldfaden. (III, 9)

In this moment of sudden and ecstatic insight and inspiration, Anselmus learns from Nature the secret to understanding her world and her language: the tree, the wind and the sun tell Anselmus that Love has the power of supreme revelation (III, 9). In the intensification of his

longing and his desire as he continues to gaze into the deep-blue eyes, Anselmus experiences the world about him in synaesthetic animation. As the vision fades, he calls in desperation into the tree: "'Nur noch einmal blicket mich an, ihr holdseligen blauen Augen, nur noch einmal, ich muß ja sonst vergehen in Schmerz und heißer Sehnsucht'" (III, 11). Suddenly and completely captivated by love for the little snake, Anselmus knows intuitively that his very existence depends upon finding her again. Inspired by a pure musical chord and a penetrating magnetic gaze, a new and glorious world has been opened to him; for a few short moments, Anselmus has shared in the grand scheme of Nature and has achieved, through his experience of love, which is at the same time an experience of his calling as a poet, complete harmony with the natural world.

However, as Serpentina's form perhaps suggests, there is danger attached to contact with the ideal, in Wackenroder's sense that art makes the artist unfit for ordinary, everyday living.¹² Hard on the heels of the revelation of the dream world come the doubts engendered by the everyday world. "'Der Herr ist wohl nicht recht bei Troste!'" (III, 11) are the common-sense words of a passer-by, which wrench Anselmus out of his dream to set him suddenly and embarrassingly amidst the public on the banks of the Elbe. Appearing as either drunk or mad to the curious onlookers -- their only feasible explanation for

his outbreaks of fantasy -- he becomes for the second time that day an object of general ridicule. Already forgetting what has been manifested to him, Anselmus reasons that he must have been talking a great deal of nonsense to himself -- the devil's work again! -- and with relief he accepts the Paulmanns' invitation to cross the river and to spend the evening with them at their home.

But as they journey over the Elbe, the dream world penetrates again into the ordinary world: Anselmus sees his snakes in the water. "Alles was er unter dem Holunderbaum Seltsames geschaut, trat wieder lebendig in Sinn und Gedanken, und aufs neue ergriff ihn die unaussprechliche Sehnsucht, das glühende Verlangen, welches dort seine Brust in krampfhaft, schmerzvollem Entzücken erschüttert" (III, 14). Anselmus is almost ready to throw himself into the depths to join the snakes; he is at the very border of the two worlds but cannot yet take the plunge; in the moment of indecision, the ordinary world wins him to its midst again: "'Ist der Herr des Teufels?'" Anselmus is torn again by doubt of what he saw: "Dem Studenten vergingen beinahe die Sinne, denn in seinem Innern erhob sich ein toller Zwiespalt, den er vergebens beschwichtigen wollte" (III, 14 f.). Twice now he has given himself whole-heartedly to the reality of his visions and twice the common-sense world has disillusioned him: the result is a bewildering conflict, which is to endure

in both the internal and external actions of the tale, until Anselmus makes a final, enlightened commitment to one of the spheres. He is to live henceforth either in doubt of both the visionary and the familiar worlds or, persuaded by new discoveries, in conviction and faith in the world to which those discoveries pertain. The inner realm of poetry and dreams has to penetrate into the outer reality of early nineteenth-century Dresden in ever greater measure, in order to convince Anselmus of its existence and to foster in him a dedication to it. Only thus will he be prevented from committing himself to an earthly, limited, middle-class life which, as depicted in his first monologue, is the sphere to which his dreams and aspirations have hitherto been bound.

The longing awakened in Anselmus's breast by his experience under the elder is projected on to Veronika Paulmann, as Anselmus remarks for the first time her quite beautiful deep-blue eyes, "ohne daß ihm jedoch jenes wunderbare Augenpaar, daß er in dem Holunderbaum geschaut, in Gedanken kam" (III, 16). Veronika's gaze causes none of the dramatic feelings which Serpentina's gaze had engendered: he is not consumed by longing, desire, joy and pain; he does not feel that his existence would be jeopardized, should she be lost to him. Instead, steadied by her gentle sympathy and strengthened by her warmth, he feels light-hearted and high-spirited; and in successfully devoting

extra little courtesies to her, he appears to have achieved some of the social grace to which he has aspired. Anselmus is able to respond to Veronika's world, because part of him is rooted in that world.

Veronika seems to display many qualities which could complement Anselmus's personality and ambitions. He would be proud to be associated with such a charming girl, the daughter of a vice-principal and therefore socially very acceptable. Her good middle-class upbringing has equipped her to manage a household capably and to develop desirable cultural accomplishments. She has shown herself to be diplomatic and resolute in the face of her father's severity to Anselmus, and her ready defence of the student reveals a willingness to understand him such as he seldom encounters. Her cheerful, positive thinking has been able to alleviate Anselmus's dejection, indeed to drive his irrational ideas from the light of day. At the mention of crystal bells, he slips back for a moment into his other world, but Veronika's gentle questioning and restraining hand upon his shoulder know how to draw him back to the comparative security of a pleasant musical evening in her home. With the prospect of executing on the following day some demanding copywork for the eccentric Archivarius Lindhorst, Anselmus confidently takes leave of his benefactors, and retires that night to dream of nothing less material than the delightful clinking of the Speziestaler

which he is to earn for his work.

Ironically, it is the healthy, prosaic world which has negotiated Anselmus's entry into the mysterious, poetic world, but there are other forces at work to prevent this. At the time of the Ascension Day accident at the Schwarzes Tor, Anselmus had been terrified by the mysterious curse he had provoked from the old applewoman: "'Ja, renne -- renne nur zu, Satanskind -- ins Kristall bald dein Fall -- ins Kristall!'" (III, 3). As he stands at the entrance to the Archivarius's house, the old crone grimaces at him from the door-knocker, and in the series of nightmare experiences which follow, his senses leave him. The witch's sorcery has had the opposite effect to the salamander's magic: whereas Anselmus's first vision had enchanted him away from the ordinary world, her nightmare has forced him back into it. Explained on another level, one could say that the student is terrified by the eruption of powerful, subconscious, demonic forces and to save himself from something he cannot yet understand, he has fainted back into the safety of his familiar world. Or, yet another level, his frightening experience could be ascribed to the two quick glasses of Conradis's Magenliqueur, taken in the heat of the day. In the context of Hoffmann's Märchen aus einer neuen Zeit, however, the experience is a prelude to the battle of the black magic of the applewoman Liese and her ward Veronika and the white magic of the

Archivarius and Serpentina. The prize is Anselmus.

The key to understanding the deeper relationships among Lindhorst, Liese, Anselmus, Serpentina and Veronika is contained in the myths which Hoffmann has integrated into his tale, giving it cosmic dimensions. The myth of the sun and the hill, Phosphorus and the flame-lily in Vigil III is continued by the myth of the salamander and the green snake in Vigil VIII and ended by the myth of Anselmus and Serpentina in Vigil XII. In each case, two beings strive to be united and in their union create a new being. A third element is present as the agent of disruption. In each case, a period of Sehnsucht is followed by one of suffering, which ends with the pre-ordained union. In the first myth, the sun and the hill create the flame-lily, while the inimical principle is represented by the vapours; the youth Phosphorous and the flame-lily create the green snake, in spite of the hostile dragon. In the second myth, the salamander and the green snake create Serpentina and her two sisters, while the black dragon and his offspring constitute the inimical principle. In the third myth, Anselmus's union with Serpentina begins the eternal cycle anew, as it engenders another flame-lily; the hostile elements are represented by Liese and Veronika.¹³

The salamander, banished to earth for his transgressions in Atlantis, lives in Dresden behind the mask of an archivist. Just as Phosphorus's spark of thought had

united with the flame-lily's intuition to create eventually a higher form of life, the green snake, so the salamander Lindhorst's role is to awaken the latent poetic creativity in Anselmus and so fit him for a superior form of existence. His medium is Serpentina.

"'Er ist der weise Mann, aber ich bin die weise Frau -- '" (III, 50). Liese is the exact counterpart to Lindhorst. Offspring of one of the dragon's feathers and a beetroot -- indicating in Hoffmann's language an extremely low rank in the universal order of things -- she works against the salamander. Her interest in hindering Anselmus's relationship with Serpentina is founded on her desire to thwart the salamander's plans. She therefore works in league with Veronika of the bourgeois world, which constitutes the greatest threat to Anselmus's destiny as a poet. It is, of course, part of Hoffmann's satire that the philistine world should be allied through Veronika to the black arts of witchcraft.

Lindhorst and Liese stand respectively for the powers of Good and Evil, but just as Good and Evil are not clearly demarcated in the everyday world, nor are they in the mythical world. The archivist, whose white magic guides the aspiring Anselmus through his apprenticeship, can reveal himself as a demonic salamander prince when his plans are frustrated. Similarly, Liese, whose black magic imperils those of a naive and child-like spirit, is some-

what redeemed by her fidelity to her ward Veronika. The fierce battle between the witch and the magician towards the end of the tale -- symbolic of Anselmus's last inner conflict -- demonstrates the clash of positive and negative principles, but the striking parallelism in Lindhorst's and Liese's ways of living, right down to their manner of speech, points to the interpretation that they are representatives of one supreme power which is split into two major components.

Lindhorst and Serpentina have to draw Anselmus away from his familiar world, that his connections with non-stimulating, even suffocating forces might be severed. Serpentina's appearance in the elder sets in motion the necessary alienation process and Lindhorst's narration of the Phosphorous myth reinforces it. Anselmus becomes melancholy and detached, driven by vague longings to seek after a different way of life, which would hold for him the promise of fulfilment. He is led to places of solitude, where in the search for his identity he is able to contemplate the realm of poetry locked up within himself: "Nur im Anschauen der mannigfachen Bilder, die aus seinem Innern stiegen, konnte [er] sich gleichsam selbst wiederfinden" (III, 32). His introspection leads him to the sudden realization of his love for the snake and of the significance of that love: "' . . . aber ich weiß es, du wirst mein und dann alles, was herrliche Träume aus einer andern höhern

Welt mir verheißen, erfüllt sein'" (III, 33). Anselmus's first direct confrontation with the Archivarius under the elder strengthens this recognition of a higher world:

"' . . . ich sehe und fühle nun wohl, daß alle die fremden Gestalten aus einer fernen wundervollen Welt, die ich sonst nur in ganz besonderen merkwürdigen Träumen schaute, jetzt in mein waches, reges Leben geschritten sind und ihr Spiel mit mir treiben'" (III, 38).

The connection between Serpentina and the work which Anselmus undertakes at the Archivarius's house is established in stages. His first intuition that Serpentina might be the prize of the difficult and dangerous task of copying Lindhorst's manuscripts (III, 52 f.) is supported by the experiences of his first day's work. An inner voice makes him conscious of the reason for his incredible skill in copying the strange writing: "'Ach! könntest du denn das vollbringen, wenn du sie nicht in Sinn und Gedanken trügest, wenn du nicht an sie, an ihre Liebe glaubtest?'" (III, 59). This knowledge further enhances Anselmus's artistic skill, so that he is able to accomplish the day's work in a manner which gratifies Lindhorst. His reward is a further insight into the true nature of things: the mask of the ironic archivist is dropped to reveal the stature and dignity of a king, who ceremoniously unfolds to Anselmus his future: the goals, the path towards them, the dangers that will beset him and the means of overcoming them.

Serpentina liebt dich, und ein seltsames Geschick, dessen verhängnisvollen Faden feindliche Mächte spannen, ist erfüllt, wenn sie dein wird, und wenn du als notwendige Mitgift den goldnen Topf erhältst, der ihr Eigentum ist. Aber nur dem Kampfe entspringt dein Glück im höheren Leben. Feindliche Prinzipien fallen dich an, und nur die innere Kraft, mit der du den Anfechtungen widerstehst, kann dich retten von Schmach und Verderben. Indem du hier arbeitest, überstehst du deine Lehrzeit; Glauben und Erkenntnis führen dich zum nahen Ziele, wenn du festhältst an dem, was du beginnen mußt. Trage sie recht getreulich im Gemüte, sie, die dich liebt, und du wirst die herrlichen Wunder des goldnen Topfs schauen und glücklich sein immerdar. (III, 60 f.)

Serpentina appears to be the embodiment of the anima archetype, the anima of the man, by which his search in the external world is directed to the inner world, with its completely different values and treasures.¹⁴ Like so many Hoffmann heroes after him, Anselmus calls his beloved "'die ewig Geliebte meiner Seele'" (III, 34) and recognizes "'nur du bist mein Leben!'" (III, 76). If Anselmus is not yet able to comprehend the wisdom of the Archivarius's manifestation, he knows new certainty concerning Serpentina: "' . . . umfängt mich aber auch nur ein toller Wahn und Spuk, so lebt und webt doch in meinem Innern die liebliche Serpentina, und ich will, ehe ich von ihr lasse, lieber untergehen ganz und gar, denn ich weiß doch, daß der Gedanke in mir ewig ist, und kein feindliches Prinzip kann ihn vernichten; aber ist der Gedanke denn was anders als Serpentinias Liebe?'" (III, 61).

Anselmus's dedication to his art brings him peace from the inner strife he had experienced in his former

existence. His overcoming of his internal divisions is reflected in a happiness which he has never known before, and his progress as an artist is substantiated by another revelation: Serpentina appears before him as "ein liebliches herrliches Mädchen, . . . mit den dunkelblauen Augen, wie sie in seinem Innern lebten" (III, 75). She speaks to him of their approaching union and the time when all the enigmas of his new life shall be resolved. Seated at her side, it seems to Anselmus that Serpentina has become so much a part of him, that he can breathe and move only in absolute fusion with her and that it is her pulse that is throbbing through his being. Yet his arm cannot grasp her waist -- in a twinkling she could be lost to him. His goal is yet to be achieved.

Anselmus's inner poetic world and Serpentina merge completely in the writing of the second myth, which constitutes his first poetic work. Almost in a trance, Anselmus interprets the text "wie aus dem Innersten heraus" (III, 74), and believes Serpentina to be relating the story, as he listens to every word "das bis in sein Innerstes hinein erklang" (III, 76). Contemplation of the ideal leads him to his first creative act and brings him further insight into the mysteries of the universe and into his own role: it is his "'kindliches, poetisches Gemüt'" which constitutes his "'innere Geistesbeschaffenheit'" for the union with Serpentina (III, 80). In echo of the Archi-

varius's warning, "'Aber nur dem Kampfe entspringt dein Glück im höheren Leben'" (III, 60), Serpentina warns against the inimical principles, of whom Liese is one. Her last words put into Anselmus's hands the means of his certain defence: fidelity to her, which means in turn fidelity to himself, to his art and to his ideal.

However, the division in Anselmus's nature between the poetic and the prosaic is not healed until he is ready to make a conscious commitment to Serpentina and her world. "Und doch, indem sein ganzes Gemüt der holden Serpentina und den Wundern des Feenreichs bei dem Archivarius Lindhorst zugewandt war, mußte er zuweilen unwillkürlich an Veronika denken Zuweilen war es, als risse eine fremde plötzlich auf ihn einbrechende Macht ihn unwiderstehlich hin zur vergessenen Veronika und er müsse ihr folgen, wohin sie nur wolle, als sei er festgekettet an das Mädchen" (III, 83).

Veronika, aided by Liese, is working to tether Anselmus to the philistine world. Her weapons, symbolized by the magic mirror in which she can captivate Anselmus's thoughts, are powerful: by revivifying his former internal conflict and appealing to his earthly, sensual, middle-class nature, she hopes to attract him to her side. The first disloyalty to Serpentina occurs when the bourgeois side of Anselmus's nature asserts itself and brings about a confusion of the two girls: "'Ach! -- sind Sie es, liebe

Mademoiselle Paulmann! Aber warum belieben Sie sich denn zuweilen als ein Schlänglein zu gebärden?" (III, 70). In his dreams, too, Anselmus confuses the human form of Serpentina with the person of Veronika, so that in his waking hours he is convinced that he has dreamt his fantastic experiences. In trying to escape from his first inner conflict of realities since his apprenticeship to the Archivarius, he is drawn into contact with Veronika in person.

Very real bonds tether Anselmus to Veronika:

"Als der Student Anselmus sittig und artig der Veronika die Hand küßte, fühlte er einen leisen Druck, der wie ein Glutstrom durch alle Fibern und Nerven zuckte" (III, 84). His entanglement in the snares of a sensual love is accompanied by a return to his old clumsiness: he knocks into a table and upsets Veronika's sewing-box, in which he discovers the metal mirror. A glance into it reminds him of his higher goals and engenders a bitter conflict: "Da war es dem Anselmus, als beginne ein Kampf in seinem Innern -- Gedanken -- Bilder -- blitzten hervor und vergingen wieder -- der Archivarius Lindhorst -- Serpentina -- die grüne Schlange -- endlich wurde es ruhiger, und alles Verworrene fügte und gestaltete sich zum deutlichen Bewußtsein" (III, 85). A kiss seals Anselmus's betrayal of Serpentina, and having denounced her world as extravagant fancy, he promises to marry Veronika. The bourgeois world

has completely displaced the dream world.

When Anselmus appears at the Archivarius's house, he has lost his poetic intelligence of the wonderful: there is nothing miraculous about the plants, the trees and the birds in Lindhorst's garden; his work-room is only bizarre in its decoration and for the first time, the manuscripts are incomprehensible. As Anselmus tries in vain to write with stubborn quill and ink, he makes a large ink-blot on the original. In the eruption of demonic forces which follows, the salamander-prince's voice thunders: "'Wahnsinniger! erleide nun die Strafe dafür, was du im frechen Frevel tatest!'" (III, 93). Anselmus loses consciousness and when he comes to, he is sitting in a glass bottle in the Archivarius's library.

Anselmus has played himself into the hands of Veronika and Liese and he is now held fast by the imprisoning walls of a philistine existence. His poetic nature is slowly suffocating within the intolerable confines of the middle-class world. But the inimical principles cannot exterminate the spark of inspiration within him: his thoughts are drawn towards Serpentina in the sudden knowledge that only she can alleviate his suffering. Immediately he feels her presence, his situation becomes more bearable. Anselmus's love for Serpentina stands the supreme test when Liese appears with the offer to free him and to carry him off to Veronika. He repudiates all that the

crone stands for and swears fidelity to Serpentina, though it should cost him his life. A fearsome battle ensues between the forces of Liese and those of Lindhorst, between pedestrian reality and enlightened ideality, between the malevolent powers and the benevolent powers.

As victory falls to Lindhorst, Anselmus regains his superior artistic perception: Lindhorst assumes the stature of the Prince of Spirits. Already after his first confrontation with the Archivarius, Anselmus had felt that the powers of a higher reality were directing his life, and now the Prince of Spirits confirms this: "' . . . nicht du, sondern nur ein feindliches Prinzip, das zerstörend in dein Inneres zu dringen und dich mit dir selbst zu entzweien trachtete, war schuld an deinem Unglauben. -- Du hast deine Treue bewährt, sei frei und glücklich'" (III, 101 f.). The glass of Anselmus's prison is shattered and he is united with Serpentina through his act of faith.

Just as Anselmus made a final commitment to the higher, poetic reality, so Veronika renounces all her ties with the black arts and dedicates herself to an earthly existence. She knows complete contentment as her ambition to become the Frau Hofrätin is realized: after her marriage, she has no need of the supernatural powers.

The twelfth vigil brings to the author Hoffmann a vision of Anselmus's bliss in the mythical realm of

Atlantis, where he has attained to the cosmic harmony that is lost to the world of men. Anselmus's eulogy to Serpentina is at the same time a eulogy to poetry: the blessing he has deserved in faith and love is also the blessing bestowed on the poet.

'Serpentina! -- der Glaube an dich, die Liebe hat mir das Innerste der Natur erschlossen! -- Du brachtest mir die Lilie, die aus dem Golde, aus der Urkraft der Erde, noch ehe Phosphorus den Gedanken entzündete, entsproß -- sie ist die Erkenntnis des heiligen Einklangs aller Wesen, und in dieser Erkenntnis lebe ich in höchster Seligkeit immerdar. -- Ja, ich Hochbeglückter habe das Höchste erkannt -- ich muß Dich lieben ewiglich, o Serpentina! -- nimmer verbleichen die goldnen Strahlen der Lilie, denn wie Glaube und Liebe ist ewig die Erkenntnis.' (III, 117)

The two marriages effected by the resolving of the triangular conflict reflect Hoffmann's dualistic reality. The world of Veronika and Heerbrand exists in juxtaposition to the world of Anselmus and Serpentina: the happiness of the earthlings is as real as the bliss of the artistically elect. But whereas in the banal world the scope of contentment and fulfilment is defined and limited, in the artist's world it is infinite. Significantly, Veronika achieves her goals in the Here and Now; Anselmus has to renounce an ordinary existence to attain his artistic ideal. It would seem then that the artist, like the salamander, is doomed to suffer in the indigent world of men until the moment of his redemption. An artist not yet conscious of his calling wanders in an intermediary realm, belonging neither to the everyday world of Veronika nor to

the elevated world of Serpentina. His dilemma is that of being attracted downwards to the pedestrian, sensual sphere and being called upwards to a spiritual existence.

Serpentina, the anima, is the only major character of undivided tendencies: she incorporates at all times longing, instinct, inspiration and the ideal woman. She has no earth-bound inclination. Veronika, whose terrestrial sociability and womanliness are exemplified in her one desire of marriage with the Hofrat, can nevertheless enter the realm of magic, albeit black magic, in order to provide herself with the means of attaining her end. Like her future husband, she has within her a divine spark, a potentiality to reach to the other world, but it is rejected in favour of her earthly self. Even Paulmann, encased as he is in his limited, rational world, is able to step outside his sharply delineated middle-class confines during the punch party, but the transitory condition of inebriation is merely a distorted state of poetic insight, and common-sense returns with sobriety.

Anselmus's divided nature is demonstrated by the situation in which he is torn between Veronika and Serpentina. The inner harmony and happiness he finally achieves is forged only through the very real conflicts of the earthly and the spiritual, the prosaic and the poetic. Such conflicts can exist only between forces of comparable strength. Fidelity to art exacts the surrender of every

other commitment: Anselmus is required to sacrifice Veronika and all that an earthly life with her would mean, in order to dedicate himself to Serpentina and the realm of art and dreams. There is no doubt that this realm is superior to that of the everyday, and that it is only in this higher existence that Anselmus is able to find his true identity and calling, but the ending of Der goldne Topf is not completely unambiguous. Rationally, one may ask what actually happened to Anselmus? Is artistic self-fulfilment possible only in the life beyond death? Furthermore, after Anselmus's convincing eulogy to Serpentina on the power of faith and love, Hoffmann ironically reminds the reader that what he has been reading is a fairy-tale. The postulated synthesis is thereby compromised and possibly retracted, with the consequence that the antithesis is exposed and underscored.

Chapter II: Prinzessin Brambilla

In September 1814, the year of the publication of Der goldne Topf, Hoffmann moved to Berlin to resume the legal career that he had abandoned in Warsaw eight years previously. Increasing responsibilities in his professional duties, growing public esteem for his literary work, renewed association with the theatre, feverish literary production, activity in ever-widening social circles, challenging and rewarding personal friendships, constant financial difficulties and an undeflecting decline in his general health are the main features of the last eight years of his life.

Prinzessin Brambilla¹ was Hoffmann's only major production in 1820. According to Julius Hitzig, Hoffmann's first biographer, one external stimulus to the writing of the tale was a birthday present he had received from his friend and Serapionsbruder Dr. Koreff: a series of etchings by Jacques Callot, Balli di Sfessania, which represented masks from the commedia dell' arte. Eight of the etchings, one per chapter, were reproduced in the first edition of the tale.² The full title of the fairy-tale: Prinzessin Brambilla, Ein Capriccio nach Jakob Callot and the author's preface stress Callot's influence and Hoffmann's intentions:

Um nun jedem Mißverständnis vorzubeugen, erklärt der Herausgeber dieser Blätter im Voraus, daß eben so wenig, wie Klein Zaches, die Prinzessin Brambilla ein Buch ist

für Leute, die alles gern ernst und wichtig nehmen. Den geneigten Leser, der etwa willig und bereit sein sollte, auf einige Stunden dem Ernst zu entsagen und sich dem kecken launischen Spiel eines vielleicht manchmal zu frechen Spukgeistes zu überlassen bittet aber der Herausgeber demütiglich, doch ja die Basis des Ganzen, nämlich Callot's fantastisch karikierte Blätter nicht aus dem Auge zu verlieren und auch daran zu denken, was der Musiker etwa von einem Capriccio verlangen mag. (III, 263)³

However, having promised the reader nothing but fantastic entertainment, Hoffmann then leaves him with the suggestion that there is nevertheless a serious intention underlying his capriccio.

Wagt es der Herausgeber an jenen Ausspruch Carlo Gozzi's (in der Vorrede zum "Ré de' geni") zu erinnern, nach welchem ein ganzes Arsenal von Ungereimtheiten und Spukereien nicht hinreicht, dem Märchen Seele zu schaffen, die es erst durch den tiefen Grund, durch die aus irgend einer philosophischen Ansicht des Lebens geschöpfte Hauptidee erhält, so möge das nur darauf hindeuten, was er gewollt, nicht was ihm gelungen. (III, 264)

The author's ability to incorporate into his tale serious, philosophical ideas is not in doubt: the body of commentaries dealing with Prinzessin Brambilla is concerned with Hoffmann's treatment of such complex questions as those of personal identity, humour and irony, the comic, the serious and the grotesque, imagination, the artist and his art, the worlds of appearances and substances, and the nature of reality. However, appraisals concerning the work as a whole and in particular, the "fantastic-caricature" elements of its presentation, have never been unanimous: they range through the whole gamut of criticism, from nonplus, to enthusiastic praise, to emphatic rejection. Heinrich

Heine's frequently cited remark seems itself to have been interpreted variously, depending upon the critic's own standpoint: "Prinzessin Brambilla ist eine gar köstliche Schöne, und wem diese durch ihre Wunderlichkeit nicht den Kopf schwindlich macht, der hat gar keinen Kopf."⁴

Charles Baudelaire regarded the work highly, "comme un catéchisme de haute esthétique."⁵ Walther Harich speaks of it as Hoffmann's "gelungenste Dichtung" (III, XXVI); Ernst von Schenck, "eins der köstlichsten Stücke deutscher Prosadichtung, eins der tiefsten Sprachbildwerke überhaupt."⁶ Albert Béguin considers that Der goldne Topf and Prinzessin Brambilla "sont le meilleur de l'oeuvre de Hoffmann et peut-être, à part les poèmes de Novalis et de Brentano, le sommet de l'art romantique."⁷ Jean-F.-A. Ricci esteems in the work what H.A. Korff sharply criticizes for its absence: "C'est la plus rationnelle, la mieux explicable des oeuvres humoristiques écrites par Hoffmann en 1819-20."⁸ For Korff the tale is a failure: " . . . es ist seine innere und äußere Maßlosigkeit, an der es schließlich verunglückt ist. . . . dieser Wirrwarr läßt sich um so weniger erzählen, als er tatsächlich nicht überall ganz zu entwirren ist und man sich des Eindrucks nicht erwehren kann, daß dem Dichter zuerst selbst die Fäden aus der Hand entglitten sind."⁹ Hans-Georg Werner is of similar opinion: "Hoffmann führt seinen Leser immer wieder in die Irre, wobei man allerdings den Eindruck hat, daß er zeitweise selbst die Übersicht über den Handlungs-

ablauf verlor. Es gelang dem Dichter nicht, die dem 'Capriccio' zugrunde liegende Idee gestalterisch überzeugend zu verdeutlichen."¹⁰ However, a detailed examination of the story-telling techniques, such as that presented by Ingrid Strohschneider-Kohrs¹¹ offers a convincing, if not intentional defence of the form of Prinzessin Brambilla.

From the few opinions here cited, it is apparent that Prinzessin Brambilla occupies a precarious position in scholarly estimation. Certainly the intricacies of the plot, the doubling and tripling of identity, and the shifts in the scene from the world of the everyday to the world of the Roman carnival, and on to the spheres of myths and fairy-tales all hinder the reading of the tale in a straightforward horizontal fashion.¹²

As in Der goldne Topf, the internal action consists of a young man's quest for identity and his development as an artist. The external action depicts the initiation and education into his role as an artist and the confusing conflict of his inner dream world with the outer concrete world. As in the case of Anselmus, Giglio's divided affections are a symbol of his divided nature. But whereas Anselmus, in being torn between Veronika and Serpentina, was torn between middle-class and artistic existence, Giglio's conflict between Giacinta and Prinzessin Brambilla is a conflict between a personality of false

conceits and blind complacency and one of true perspective and genuine accomplishments. To this end, that as an enlightened actor he might assist in the reform of the Italian theatre, the Fürst Bastianello di Pistoja (alias the charlatan Celionati) has contrived to educate the hack actor Giglio Fava to genuine artistry. To aid in the transition, he selects Giacinta Soardi and her carnival counter-part Prinzessin Brambilla, and in playing Giglio off against first the one and then the other, he hopes to jolt him out of his self-satisfied, spurious existence into a new consciousness of himself and his art.

It is apparent from Giglio's external appearance that there is a discrepancy between the outer and inner man, between the image which he would like to present to the public and the person he really is. His gaudy suit and oft-repaired hat belie the wearer's intention to cut a dashing figure, but they are an ill disguise for the vain and impecunious actor beneath them. His melodramatic phrases, borrowed frequently from third-rate plays, and his pseudo-tragic stance make him a ludicrous figure outside the theatre and a pompous, lifeless puppet on the stage; his critics maintained "'daß er niemals seine Rolle, sondern nur sich selbst spielte'" (III, 300).

Giacinta Soardi, the little dressmaker whom Giglio professes to love, boosts his vanity and self-confidence and provides for his material comforts. She is a

pretty, quick-witted, vivacious girl, whose charm and coquetterie furnish Giglio with ample opportunity to play his irresistible role of primo amoroso. He visits her every night after his triumphs at the theatre and finds a good meal prepared for him by Beatrice, Giacinta's older companion. Between them they take care of his washing and sewing -- his appearance is of paramount importance to him -- and pamper still further to his vanity by providing another audience for the actor par excellence. Giacinta listens so often to his boring, declamatory monologues, that she knows them by heart and is able to prompt him should his lines escape him. However, when her patience is tried too far, she can bring him down to earth with a disillusioning remark such as "'Sei kein Hase . . . !'" (III, 272) or "' . . . wenn Ihr nicht in Euer verdammtes weinerliches Pathos . . . verfallt . . .'" (III, 354 f). Giglio imagines, in his complacency, that he has already achieved his goals. His droll appearance is only an unconscious expression of his failure to develop his personality and talent to the full extent of his capacities; he is unaware of the discrepancy between his achievement and his potential; he is ignorant of his "chronic dualism." Giacinta, on the other hand, recognizes the confines of her existence as a seamstress and longs for a more satisfying life. She complains bitterly not only of her poverty, which stifles all pleasures, but also of the

inadequacies of the few pleasures to which she has access: the Shrovetide carnival brings her nothing but vexation and boredom. She desires, above wealth, a noble rank, that of countess or princess; she wishes to be somebody who commands the attention and respect of others. Her natural vanity, her wishful thinking and her awareness of her unsatisfying life equip her well for the role she is to assume in Meister Celionati's schemes.

With her lively moods, vanities, jealousies, affection and homeliness, Giacinta is all that Giglio desires in a lover, until one night he dreams of a princess, who awakens in him longings which he knows instinctively she alone can still. He begins to identify his dream-princess with the fairy-tale Prinzessin Brambilla and she, as the object of his desires and as an ethereal, ideal woman, gives his life a new direction. He knows intuitively that their union is preordained.

However, the finale of the capriccio confirms what the prelude anticipates: Giacinta Soardi and Prinzessin Brambilla are two manifestations of the same person. In the opening scenes, with her imagination stimulated by the luxurious garment she has been stitching for the costumier Meister Bescapi, Giacinta plays with the thought that the gown is intended for no mortal woman: the jewels appear to be whispering to her and little elves are dancing in the lace. In an atmosphere of enchantment she steps

into the costly robe and she seems indeed to have been transformed momentarily into a princess: "'O all ihr Heiligen,' rief die Alte [Beatrice], als Giacinta nun so prächtig geputzt vor ihr stand, 'O all ihr Heiligen, du bist wohl gar nicht meine Giacinta -- ach-ach -- wie schön seid Ihr, meine gnädigste Prinzessin!'" . . . Vor Erstaunen über Giacintas hohe Schönheit und noch mehr über die anmutige und dabei vornehme Weise, womit sie in der Stube auf und ab schritt, schlug die Alte die Hände zusammen . . ." (III, 270 f.). Giacinta is so close to her own dream-image and also to Giglio's, that she needs only to alter her appearance accordingly and the transition is almost complete.

Giglio's confusion of Giacinta with the princess of his dream is, therefore, quite understandable, when he surprises her in her little moment of glory. However, as Giglio begins to recount his dream, it develops realistic dimensions as a result of the reactions it arouses: firstly, in Giacinta's instant jealousy of the dream-princess, and secondly, in Giglio's fond notion that the princess is really in love with him. In his vanity, he sees his future relationship with her as one of material benefit to himself, and warns Giacinta that she may suffer a little neglect in the face of such an opportunity. The princess, once accorded a flesh and blood existence in the minds of Giglio and Giacinta (as witnessed by their

petty reactions), begins to manifest herself in Giglio's life and to exert, against the colourful extravaganza of the Roman carnival, an alienating influence on the young actor. "Und doch war es dem armen Giglio ganz und gar nicht zu verdenken, daß er, auf seltsame Weise gespannt, auch wachend von Prinzessinnen und wunderbaren Abenteuern träumte. -- Eben denselben Tag hatte, als er im Äußern schon halb und halb, im Innern aber ganz und gar Prinz Taer, durch den Corso wandelte, sich in der Tat viel Abenteuerliches ereignet" (III, 277).

A second manifestation of the princess alienates Giglio further from the rational world: he is spell-bound by a strange procession of masks, which enters almost magically into the Pistoja Palace and which he feels instinctively to be connected in some mysterious way with his dream-princess. Such an intuition receives confirmation from a surprising external source: Meister Celionati, the omniscient charlatan, awakens Giglio out of his fantastic daydreams and not only speaks of the dream-princess in concrete terms, that is, as the Prinzessin Brambilla who is at present staying in the Pistoja Palace, but furthermore, he leaves with Giglio the possibility of meeting her on the Corso the following day. Disguised in the most far-fetched carnival mask, partly Pantalon, partly Pulcinell and partly the actor Giglio Fava, Giglio searches up and down the Corso for the Prinzessin Brambilla. It is

in this state of exhilaration and expectation that Giglio has his first meeting with his double.¹³ His alienation from his everyday world is momentarily complete: the double, Pantalón, recalls to Giglio vague memories of his having been in Assyria and greets him as "'mein teuerster Prinz -- O mein Cornelio!'" (III, 288). In celebration of their "reunion," Giglio prepares to drink from the proffered wine-bottle: "Und in dem Augenblick stieg ein feiner rötlicher Duft aus der Flasche, und verdichtete sich zum holden Antlitz der Prinzessin Brambilla und das liebe kleine Bildlein stieg herauf, doch nur bis an den Leib, und streckte die Ärmchen aus nach dem Giglio. Der, vor Entzücken ganz außer sich, rief: 'O steige doch nur ganz herauf, daß ich dich erschauen möge in deiner Schönheit!'" (III, 288 f). Giglio has unconsciously begun to assume the role of the Assyrian Prinz Cornelio Chiapperi, the betrothed of Prinzessin Brambilla who is said to be "lost" in Rome at the time; his dream-princess has not yet become a complete reality in his mind's eye, in so far as her appearance at this moment is only partial and in miniature; similarly, he is not ready to assume the identity of Prinz Cornelio, for the rational man within him resists the initial assertion of the man of fantasy and imagination: "Da dröhnte ihm eine starke Stimme in die Ohren: 'Du hasenfüßiger Geck mit deinem Himmelblau und Rosa, wie magst du dich nur für den Prinzen Cornelio

ausgeben wollen! -- Geh' nach Haus, schlaf aus, du Tölpel!'" (III, 289). The result is abrupt disillusionment: double and wine-bottle disappear.

Hoffmann himself breaks the illusion of his fairy-tale by interrupting the action periodically to address the reader directly. One such interruption is his short excursion on the metaphysical nature of dreams, which acts, in turn, as a comment on the condition of Giglio Fava after his two encounters with Prinzessin Brambilla and her world. He comments, "daß wir im Leben oft plötzlich vor dem geöffneten Tor eines wunderbaren Zauberreichs stehen, daß uns Blicke vergönnt sind in den innersten Haushalt des mächtigen Geistes, dessen Atem uns in den seltsamsten Ahnungen geheimnisvoll umweht" (III, 292). Premonitions and instinctive feelings substantiate, then, the existence and activity of a powerful, spiritual principle; likewise dreams, "dessen Geburt du weder dem verdorbenen Magen, noch dem Geist des Weins oder des Fiebers zuschreiben konntest" (III, 292). Such dreams live on bitter-sweetly in waking hours and estrange one from the life one is leading: "Du wähnstest, nur jener Traum sei dein eigentliches Sein, was du aber sonst für dein Leben gehalten, nur der Mißverstand des betörten Sinns" (III, 293). The dreamer knows intense longing, in which he is ready to be engulfed, in order to find fulfilment of the promise of his dream; so, Giglio: "Alles was ihm im Corso begegnet, schien ihm nur die Fort-

setzung jenes Traums, der ihm die Holde zugeführt, deren Bild nun aufstieg aus dem bodenlosen Meer der Sehnsucht, in dem er untergehen, verschwimmen wollte. Nur sein Traum war sein Leben, alles Übrige ein unbedeutendes leeres Nichts" (III, 293). Giglio is robbed of his will-power, as the higher dream-world exacts from him dedication; he is forced to relinquish his hold on his former life and the first tie is cut by his losing his role in the theatre: instead of the text, he speaks only of Prinzessin Brambilla, of overcoming Prinz Cornelio and thereupon assuming the prince's identity. However, for a short time he is able to exist in the protection of his illusory world, where he knows no material need.

"In dem Augenblick wurde aber auch das leibliche Prinzip, von welchem das geistige, mag es auch noch so stolz tun, hier auf Erden in schnöder Sklaverei gehalten wird, recht rege und mächtig" (III, 294). With no money to still his hunger and the disconcerting prospect of begging before him, the rational, earthly, inner man overcomes the forces of the idealistic world: now totally disillusioned, he comes to the realization that the Devil, in the form of Celionati, is responsible for his misfortune and deception and he is driven to seek out Giacinta, for whom, in his need, his love is suddenly revived.

In order for Giglio to develop his gifts as an actor, he has to recognize the habitual mediocrity of his

performance, and this he begins to do when all forms of support for his former play-acting are withdrawn. Only then is he forced to introspection, to see himself as he really is. With access to Giacinta denied him (that is to say, with the consolation he had formerly known no longer available to him), and with the illusion of his dream-world shattered, Giglio is thrown on to his own resources and begins to see "mit weit aufgerissenen Augen, wie einer, der plötzlich aus dem Schlafe erwacht" (III, 298). With their previous critical remarks, Celionati and Giacinta's landlord, Signor Pasquale, have already prepared the way for the biting criticism which Giglio as an actor is to endure, as he listens to a conversation between two masks in his old theatre, which has abandoned the production of third-rate tragedies and is now producing the comedies of the *commedia dell' arte*, in the style of Gozzi. In complete isolation, bereft of dreams, friends and adoring public, Giglio achieves now another important step in his artistic development: as the masks describe with cruel wit Giglio's previous performance as an actor, he begins to recognize the verisimilitude of their caricature. "So konnte Giglio das fatale Bild von dem jungen, nährisch bunten Haushahn, der sich wohlgefällig in der Sonne spreizt, nicht los werden und ärgerte und grämte sich darüber ganz gewaltig eben deshalb, weil er im Innern, ohne es zu wollen, vielleicht anerkennen mußte, daß die Karika-

tur wirklich dem Urbilde entnommen" (III, 302).

Celionati, as Giglio rightly suspects, is responsible for many of the miraculous events which confuse and exhilarate him by turn. The old charlatan calculates the most opportune moment to bring together the worlds of Giacinta and Brambilla by involving Giacinta and Brambilla, Giglio and an imaginary prince in a lovers' entanglement. After a series of confusions and frustrations, Giglio's affection and longing for Giacinta have already been re-activated, though he still has no access to her; in this state of ardent longing and desire, he learns from Celionati that while he was directing his attention to Prinzessin Brambilla, a prince was paying court to Giacinta. Living completely in the world of his little seamstress, it is but a short step to fall back to his old habits: declamatory and pseudo-tragic, he swears death to his princely rival.

After a brief respite from the tussle between Giacinta and Brambilla and their respective worlds, Giglio is confronted suddenly by Prinzessin Brambilla on the Corso. The light irony with which she questions Giglio's extravagant phrases and unauthentic costume is reminiscent of Giacinta. The theme of appearances and substances is opened up: Brambilla will believe in Giglio as her knight only when he is dressed accordingly, with helmet and sword; and an inner voice of intuition speaks out of Giglio's

mouth, requesting the princess to abandon her finery, which he finds distracting and bewitching. In wounded pride, the princess departs abruptly with the rejoinder that Giglio is mad and indeed, Giglio himself begins to doubt his sanity.

"Dem Giglio war es, als sei er es gar nicht gewesen, der mit der Prinzessin gesprochen, als habe er ganz willenlos das herausgesagt, was er selbst nun nicht einmal verstand"

(III, 315). His first face-to-face meeting with the princess has exerted in greater measure the same alienating effect as he had experienced after the dream and the procession: but this time he is so estranged from his familiar self that another person within him is speaking and acting for him. Giglio has been brought to the point of casting off his old existence and he gives himself up utterly to the fairy-tale world of the Roman carnival:

"'Rühre dich, rühre dich, toller Spuk! regt Euch, mächtige schälkische Geister des frechsten Spottes! ich bin nun ganz Euer, und Ihr möget mich ansehen für Eures Gleichen!'"

(III, 315). At this critical point of sloughing off his former self, Giglio's double, Pantalón, appears to twirl him round and round, while whispering triumphantly in his ear: "'Brüderchen, ich habe dich!'" (III, 315).¹⁴

Completely lost to Prinzessin Brambilla's world, Giglio equips himself according to her wish. Externally he is ready to assume the role of her knight, but he has not yet attained inner harmony, nor the inner stature of

a prince. This is exemplified in his second meeting with the princess, who is dancing at that moment with another of Giglio's doubles, namely her betrothed, Prinz Cornelio Chiapperi. The princess disappears as Giglio begins to dance in rivalry with his princely double. He knows instinctively that he must overcome that part of himself which stands between him and his princess, but he is not yet enlightened enough to distinguish which part of him is his truer self and which part must be eliminated. His premature attempt to assume the role of Prinzessin Brambilla's prince ends in defeat: the old Giglio triumphs over the new. The defeat is characterized by an upsurge of conceit, as he realizes what a public spectacle the tragic hero Giglio Fava has made of himself. The lapse into his old life is symbolized by a change of costume: he rejects his outrageous mask and disguises himself in something less conspicuous. But even if Giglio is neither a fully-fledged prince nor an actor of the *commedia dell' arte*, he is not the person he was before the carnival. Renewed acquaintance with the pseudo-tragedian, the Abbate Chiari, certainly results in Giglio's acceptance of the title role in Il Moro Bianco, but not before he has been lulled to sleep by the reading of the text which he found trifling, absurd, and boring.

A return to the old life means inevitably a renewal of love for Giacinta, but when Giglio seeks her out

in her attic, he finds, instead of his capricious little dressmaker, a woman whose pending marriage with a prince has lent her grace, self-possession and tranquility. Deftly she negotiates Giglio's ensuing dramatics (which recall Giacinta's earlier jealousy in the face of a possible rival), and in an atmosphere which is genial after a few glasses of wine, Giglio divulges his own prospects for marriage with a princess. Together they plan to live in remote but adjoining principalities, and by the time they bid each other good night, their dreams are already reality: she, "'teure Prinzessin'" and he, "'teurer Prinz'" (III, 361).

Once out of reach of Giacinta's guiding influence, Giglio hovers still between his various existence levels of Giglio Fava, the White Moor and Prinz Cornelio. Whenever he becomes dissatisfied with the role he has assumed, he discards one costume and dons another: the change of costume enables him to move from one world into another. Thus, by virtue of the princely robes of the White Moor, he thinks to abandon his ordinary life and to enter the mysterious Pistoja Palace to win Prinzessin Brambilla; but there he is mistaken for a bird and is put into a gilded cage. Only when he becomes conscious of the confines and loneliness of his position, does Celionati educate him to the nature of his folly: accoutred as the White Moor, he had declared himself a disciple of the

Abbate Chiari, whose plays nurture deceits and falsehoods. Hence his punishment. Freedom out of his prison is effected by his recognition of his folly and a severing of ties with the tragic theatre of deception. The inferior actor is partially overcome as Giglio discards his princely robes and recognizes his true "self" in the comic mask of Pantalon. He has gained sufficient perspective to realize that his recent madness is a result of his confusion over his identity: "'Ich rede Unsinn, ich weiß es; aber das ist recht, denn ich bin eigentlich toll geworden, weil der Ich [Pantalons Maske] keinen Körper hat'" (III, 384).

When Giglio and Prinzessin Brambilla encounter each other in wild dance on the Corso, the confusion over identity has reached a climax: it seems as though the two are dancing in a void of blackness, cut off completely from the concrete world around them. With the ethereal, elusive quality of figures in a dream, only their voices and movements are perceptible. As if in echo of the tempo of the dance, their dialogue accelerates and decelerates, now a series of impressions one after the other, now slower, more coherent reflection. On the one hand, they seem to be perfectly-matched partners, as their steps become ever more ambitious and successful: "'Wie immer höher der Einklang unseres Tanzes steigt! -- Ei, welche Schritte, welche Sprünge! -- Stets gewagter -- stets gewagter und

doch gelingt's, weil wir uns immer besser auf den Tanz verstehen!" (III, 387). But the constant movement to and fro, advancing and retreating, meeting and parting, holding and relinquishing, allures and deceives Giglio again and again:

Sie. " . . . Sieh, wie dich umkreisend ich dir entschlüpfe in dem Augenblick, da du mich zu erhaschen, mich festzuhalten gedachtest! -- Und nun! -- und nun wieder! --"

Er. " . . . Ich werfe dir meinen Mantelzipfel zu, damit du geblendet, strauchelnd mir in die Arme fällst! -- Doch nein, nein! -- sowie ich dich erfaßte, wärest du ja nicht mehr -- schwändest hin in Nichts! Wer bist du denn, geheimnisvolles Wesen . . .?" (III, 386)

But such a dance, in which the dancers have lost all hold in the concrete world (the danger of which the tamburine and the sword try to warn them), cannot endure: lacking orientation and equilibrium, and overcome by dizziness and confusion, they faint back into the everyday world of the Roman carnival. However, as the chapter heading indicates, in this crisis of consciousness Giglio has penetrated further towards his true self: he recovers from the dance to assume naturally the role of Prinz Cornelio, which the ubiquitous Celionati again insinuates to him. Not yet able to grasp the duplicity of existence, to distinguish between the world of dreams and that of reality, Giglio explains his confusion thus: "'Ich wandle, wie im Traum'" (III, 389); and Celionati ironically confirms the multiplex strata of experience: "'Ihr dürft, o mein

Prinz! nur daran denken, daß alles was wir hier treiben und was getrieben wird, nicht wahr, sondern ein durchaus erlogenes Capriccio ist'" (III, 390).

Giglio learns from Celionati that instead of his princess, he had been dancing with the dressmaker, Giacinta Soardi, and that this deception was contrived by Prinzessin Brambilla that she might be free to seek her fortune with the wretched actor Giglio Fava. Giglio, now in the role of Prinz Cornelio, swears to eliminate his inferior rival and disguised as Capitan Pantalon, he challenges Giglio, the White Moor, to a duel, in which the latter is fatally wounded. As Prinz Cornelio later recounts the removing of the body from the Corso, the whole problem of Giglio's former artificial existence is brought into focus:

"Mir ist unbekannt, inwiefern der tragische Schauspieler Giglio Fava nicht wirklich Fleisch und Blut hatte, sondern nur aus Pappendeckel geformt war; gewiß ist es aber, daß sein ganzes Inneres bei der Sektion, mit Rollen aus den Trauerspielen eines gewissen Abbate Chiari erfüllt gefunden wurde, und daß die Ärzte nur der schrecklichen Übersättigung, der völligen Zerrüttung aller verdauenden Prinzipie durch den Genuß gänzlich kraft- und saftloser Nahrungsmittel die Tödlichkeit des Stoßes, den Giglio Fava vom Gegner erhalten, zuschreiben." (III, 408)

Even though the bad actor Giglio Fava has been overcome, the prince is still suffering from "chronic dualism" (Celionati's phrase), or from "seeing things in reverse" (the prince's own description): that is to say, the conflict of opposite natures within him is not yet

resolved. In order to avoid further perplexity engendered by such an inner conflict and manifested in the confusion of identities, particularly of himself and the princess, the prince announces to the princess at their next meeting: "'Ich weiß in der Tat nicht recht, wer Ihr seid, schöne Dame! Oder vielmehr ich wage es nicht zu erraten, da ich so oft schnöder Täuschung erlegen. Prinzessinnen verwandelten sich vor meinen Augen in Putzmacherinnen, Komödianten in Pappendeckelfiguren, und dennoch hab' ich beschlossen, länger keine Illusion und Fantasterei zu ertragen, sondern beide schonungslos zu vernichten, wo ich sie treffe'" (III, 419 f). The brief exchange of words ends with the prince's accusation that the princess is running after a miserable actor, and with the princess's suggestion that the prince return to his seamstress. Unconsciously, they have come upon truths concerning the real existence of each other, though the true nature of their own identities remains undisclosed to them.

However, Prinz Cornelio cannot return to Giacinta, since, as prince, he has never known her; he has had access to her as the actor Giglio Fava, and they have conversed together as prince and princess, but there has never been a meeting of Prinz Cornelio and Giacinta Soardi. Wearing the *commedia dell' arte* mask of Pantalon, Prinz Cornelio searches only for Prinzessin Brambilla. Before he can find her, he undergoes a final brief confusion of

identity as an echo of his rational, earth-bound self makes itself heard as a voice in the crowd on the Corso, but this time it cannot engender any doubts in the prince's mind and he exorcises the "remnant spirit" completely.

In this moment of conquest, Prinzessin Brambilla appears before him and Prinz Cornelio kneels in homage and allegiance to her. The lovers have found each other but still they lack insight into the nature of reality: they are united as prince and princess and consider themselves regents of a distant, harmonious realm, where clash of personalities and clash of realities are unknown. But they have taken Celionati's reminder "Gedenke deines Traumbildes" so to heart, that they have assumed personalities which are illusory. They have forgotten the world which first engendered their desires for a higher existence and in which their imagination was first set into action. They have no knowledge of the connection between the dream-world and reality, nor of their roles in both spheres.

Final comprehension is achieved in the mythical world of Urdarland, which is the setting of Celionati's fairy-tales and the background of his theatrical presentation in which Giglio and Giacinta have unknowingly been taking part. Enmeshed in the net of reveries and illusions, spun by the hands of Celionati's "chorus," the couple is taken to the theatre of the Pistoja Palace, where the finale of Celionati's comic pantomime is to be staged.

Es begab sich, daß das Liebespaar, nämlich der Prinz Cornelio Chiapperi und die Prinzessin Brambilla, aus der Betäubung erwachten, in die sie versunken, und unwillkürlich in den klaren spiegelhellen See schauten, an dessen Ufer sie sich befanden. Doch wie sie sich in dem See erblickten, da erkannten sie sich erst, schauten einander an, brachen in ein Lachen aus, das aber nach seiner wunderbaren Art nur jenem Lachen König Ophiochs und der Königin Liris zu vergleichen war, und fielen dann im höchsten Entzücken einander in die Arme. (III, 428)

Their reflections in the untroubled waters of the Urdarquelle, in the mirror of poetry, rescue them from their illusory world and allow them to find in their laughter final recognition of their double identities: Giglio is embracing his princess and Giacinta, her prince; at the same time they both realize that Prinz Cornelio is the dream-image of Giglio Fava, the actor, and that Prinzessin Brambilla is the dream-image of Giacinta Soardi, one-time seamstress and now actress: "' . . . so ist die Urdarquelle, womit die Bewohner des Landes Urdar-garten beglückt wurden, nichts anders, als was wir Deutschen Humor nennen, die wunderbare, aus der tiefsten Anschauung der Natur geborne Kraft des Gedankens, seinen eigenen ironischen Doppeltgänger zu machen, an dessen seltsamlichen Faxen er die seinigen und -- ich will das freche Wort beibehalten -- die Faxen des ganzen Seins hienieden erkennt und sich daran ergötzt -- . . .'" (III, 333).

The image of the Urdarsee and its connection with the events of the capriccio are clarified in the

final scene, which is staged in the factual, everyday world, one year after Giglio and Giacinta had gazed into the waters and recognized themselves. The Fürst Bastianello di Pistoja offers to the happily-married couple (and to the reader) several explanations of the happenings in which the two have been involved. Firstly, he offers to Giacinta an allegorical interpretation of her union with Giglio: "' . . . ich könnte sagen, Du seist die Fantasie, deren Flügel erst der Humor bedürfte, um sich emporzuschwingen, aber ohne den Körper des Humors wärst Du nichts als Flügel und verschwebtest, ein Spiel der Winde, in den Lüften'" (III, 432). Secondly, the Fürst von Pistoja reveals the roles of Fantasy and Humour in the reformed theatre, which is to be a valid microcosmic reflection of the greater, outside world: "'In der kleinen Welt, das Theater genannt, sollte nämlich ein Paar gefunden werden, das nicht allein von wahrer Fantasie, von wahrem Humor im Innern beseelt, sondern auch im Stande wäre, diese Stimmung des Gemüts objektiv, wie in einem Spiegel, zu erkennen und sie so in's äußere Leben treten zu lassen, daß sie auf die große Welt, in der jene kleine Welt eingeschlossen, wirke wie ein mächtiger Zauber'" (III, 433). Fürst Bastianello's third explanation concerns the tale Prinzessin Brambilla, which, as poetry, has the same capacity of reflecting the macrocosm as the Urdarsee, and he re-

joices with those people who are able to achieve an understanding of art: "'Ich sage euch, daß ich herkam . . . , um mich mit euch an dem Gedanken zu erlaben, daß wir und alle diejenigen als reich und glücklich zu preisen, denen es gelang, das Leben, sich selbst, ihr ganzes Sein in dem wunderbaren sonnenhellen Spiegel des Urdarsees zu erschauen und zu erkennen'" (III, 434).¹⁵

"And they lived happily ever after" could be the traditional, fairy-tale comment to the closing scenes of Prinzessin Brambilla. Giglio and Giacinta have known a year of married happiness and their triumphs in the comic theatre bear witness to their achievement of genuine artistry. Their theatrical success has brought them material comfort and security, removing completely the stifling limitations of poverty, in which imagination and inspiration are choked. In the new comic theatre, whose principle is " . . . daß die höchste Tragik durch eine besondere Art des Späßes hervor gebracht werden müße" (III, 348), Giglio and Giacinta have discovered their true identities and the means to inner contentment and fulfilment. The process of such a discovery of identity and subsequent orientation in the world is revealed in Fichtean terms, embracing Schelling's system of identity of nature and spirit, in which nature is visible spirit and spirit invisible nature:

Es gaukeln froh der Fantasei Gestalten
Auf bunter Bühne klein zum Ei geründet;

Das ist die Welt, anmut'gen Spukes Walten.
Der Genius mag aus dem Ich gebären
Das Nicht-Ich, mag die eigne Brust zerspalten,

Den Schmerz des Seins in hohe Lust verkehren.
Das Land, die Stadt, die Welt, das Ich -- gefunden
Ist alles nun. In reiner Himmelsklarheit

Erkennt das Paar sich selbst, nun treu verbunden
Aufstrahlet ihm des Lebens tiefe Wahrheit.

(III, 426)

Giglio had to undergo a radical transformation, in order to take up his real identity and vocation. The first stage in his development was achieved by the initial stirrings of his superior, subconscious self, when as a result of a dream he began to feel he was a prince. The second stage, incorporating the "häufige starke Bewegung" which was Celionati's cure for Giglio's case of "chronic dualism," was characterized by conflict, as the new identity began to assert itself with increasing consciousness; this was the period of frequent confrontations with his doubles. Only after all emanations of the inferior man had been eliminated could Giglio move towards the final development of a synthesized, exalted personality. "Der Moment, in dem der Mensch umfällt, ist der erste, in dem sein wahhaftes Ich sich aufrichtet" (III, 372).

Giacinta, too, underwent a disintegration of personality in order to achieve the higher unity of identity, but because her inferior and superior selves were not so

widely separated as Giglio's, she achieved her transformation without the radical confusion and conflict which were essential to his. Giacinta was present at all stages of Giglio's development, offering him an asylum -- with all the accompanying limitations -- when she was Giacinta Soardi, the seamstress; and educating him to a higher existence, while she hovered before him as Prinzessin Brambilla, the elusive goal of his dream.

Bound together in the realm of dreams and of art, Giacinta and Giglio, Fantasy and Humour, triumphed over all the disappointments and restrictions of reality. There was no need for them to depart to Anselmus's Atlantis, in order to find fulfilment. In the knowledge of the duplicity of existence and through the medium of humour, they were able to prevent themselves from being confined exclusively to one realm and thereby losing perspective of their roles in life.

Das wahre Sein im schönsten Lebenskeime
Verstanden die, die sich erkannten -- lachten! --
(III, 429)

Chapter III: Other Tales

Hoffmann finished the final draft of Der goldne Topf on March 4, 1814 and the following day he began work on Die Elixiere des Teufels,¹ his only completed novel.² The theme of the battle of Good and Evil, which found expression in the Phosphorus-Salamander myth and was reflected in the Anselmus fairy-tale, is now treated psychologically in the biography of a monk.³ Medardus, a Capuchin, is predestined as the last of his ancestral line to expiate the crimes of his family, which has been cursed (mainly to committing crimes of adultery) for six generations. Although his salvation has been long since ordained and is to be granted to him by the Grace of God, Medardus himself must undergo a fearsome, inner battle of the forces of Good and Evil, in order to prepare himself for his destiny. During the course of his life, he encounters many emissaries of Heaven and Hell, the former warning, protecting and edifying him; the latter tempting, degrading and dividing him against himself. Such an antithetic conflict is essential to the purging of the sinful within him and to the fostering of the saintly, that is, to the synthesis of his personality. Out of increasing awareness of his guilt, as he is confronted by and succumbs to frequent temptation, there is forged a new consciousness of himself and of the Supreme Power, to whom, in contrition, he can finally rededicate himself meaningfully.

The motif of the man between two women is central to this struggle of Good and Evil. There are two instances of its use, one short-lived and the other running through the history of the monk's adult life. The situation in which Medardus stands between Euphemie and Aurelie is significant less for the conflict between the two women and more for the crimes which he commits as a result of his liaison with Euphemie and his lascivious designs on Aurelie. This is the period of Medardus's greatest transgression and it ends with his enforced flight from the scene of the double murder he has committed. However, the second instance of the motif constitutes the battle of terrestrial and celestial love, as Medardus is torn by sensual passion for Aurelie and by reverent devotion for St. Rosalie, her transfigured self. Earthly love for Aurelie is the Devil's supreme temptation for Medardus, and when he is finally able to overcome that, he has overcome the sinner and exalted the saint within him.

Ostensibly on his way to Rome to fulfil a mission entrusted to him by his monastery, the monk Medardus enters the castle of the Baron von F. under false pretences. His intimate relationship with the Baronesse Euphemie is founded on calculated deceit, since Euphemie as a woman holds little interest for him (IV, 78). It is Aurelie with whom, in his mind's eye, he breaks his vow of celibacy, as he yields to Euphemie, who takes him for her disguised lover, Graf

Viktorin.⁴ Euphemie's devilish cunning and gross misconception that she controls the destinies of those in contact with her and reigns supreme "über die läppische Puppenwelt" (IV, 89) arouses in time Medardus's contempt (in view of his successful imposture) and finally hate (IV, 100). His hate of her increases in the same measure as his frustrated craving for physical possession of Aurelie. Medardus has tolerated Euphemie as a potential means of access to Aurelie, but as this means proves futile, he plans a coup de main to eliminate Euphemie and to deliver Aurelie into his power (IV, 99). Medardus has reached such a level of depravity that he rejoices as the hour of Euphemie's murder approaches. His foresight sees to it that she drinks the poisoned wine which she had prepared for him, and only Hermogen, Aurelie's mad brother, whom Medardus is forced to kill, prevents the monk from carrying out his lascivious intentions in Aurelie's chamber.

In their capacity to sin Euphemie and Medardus had met on common ground, but Medardus's moral corruption proved more than a match for Euphemie's. Motivating him in varying ways to commit one transgression after another, she, herself a Devil's disciple, became in turn the victim of his outrages. Guilty of lechery, hypocrisy, hubris, murder, adultery and incest (since, unknown to either of them, they were both fathered by Franz IV), Medardus has desecrated all that monastic teaching, indeed all that secular society

in general, values.

Aurelie is destined by reason of her virtue and her moral strength to raise herself and Medardus above the sinfulness of their mortal passion and to be united with him in saintly and everlasting love beyond the grave. But until this destiny is fulfilled, there is a long and arduous battle between sensual and spiritual love, between earthly and heavenly love, between sin and virtue, between damnation and redemption.

When Medardus encounters Aurelie for the first time, he has already lost his monastic piety, having drunk of St. Antony's elixir and thereby exposed himself to the wiles of the Devil. When a veiled woman (Aurelie), kneeling in his confessional, owns her love for him, no amount of penance or prayer alleviates the monk's impassioned torment, as he wrestles with hitherto unknown, libidinous desires. He prostrates himself before the altar and painting of St. Rosalie, with whom he identifies the confessor -- even their robes are the same -- and his frustration and despair engulf him in outbreaks of madness.⁵ Medardus is persecuted by his altogether sensual passion (IV, 50). The sinner is here in the ascendancy and is soon to triumph convincingly over the saint in the castle of the Baron von F., whither his steps are directed on his journey to Rome.

The baron's daughter Aurelie, whom Medardus re-

cognizes immediately as the confessor, captivates him from the outset by her quality of saintliness, so that she appears to him in their first meeting as St. Rosalie herself. But if this is the quality which stimulates him, it is also the quality which protects her from seduction and the quality which, in his sensual obsession for her, he is determined to destroy (IV, 92).⁶ Only when he has made her sin as he himself has sinned, could she be in any way accessible to him. His plans miscarry and he is forced to flight. At the end of the episode at the castle, Medardus and Aurelie are poles apart; Medardus, faced with sensuality, has yielded to it utterly and has sunk to depths of sin and degradation; Aurelie, faced with temptations involving a monk, has striven to rise above them. There has been no way for him to set his devilish mark upon her purity. Yet there were brief moments when her purity seemed to chasten him and when, as she owns much later in the tale, " . . . es mir war, als strahle aus seinem Innern der Funke des Himmels, der mich zur reinen überirdischen Liebe entzünden könne" (IV, 280).

The episode at court, in which Aurelie and the disguised Medardus meet again, sees a turning point in the monk's life of wantonness. When a series of miraculous events demonstrates that Medardus (now Leonard) is not the murderer of Hermogen and Euphemie, Aurelie admits her love for him. Her love seems to have the power of mitigating

his crimes, which he, too, like the rest of the public, now ascribes to his double. Before the purity of her love, the tide of his passion is checked and the desire to violate her stifled. Able to reciprocate Aurelie's affection publicly, Medardus hesitates at the profanity of their proposed marriage (IV, 258). An inner conflict, in which his conscience now has a voice, gnaws at him (IV, 261 f); an inner voice warns him: "'Nie kann sie dein werden; es ist die heilige Rosalie selbst, die du zu umfassen gedenkst in irdischer Liebe'" (IV, 262).

There are times when Leonard's glances recall to Aurelie the monk at the castle, about whom she had had dream-premonitions since earliest childhood. Anxiously she presses him to tell her of the burdens which she senses are weighing on his mind. The process of moral regeneration has advanced so far that Medardus attempts two confessions to her, but each time his intentions are diverted by "chance" interruptions. The third time he succeeds; as he and Aurelie are about to be married, he sees his double being taken to the gallows for his crimes: overcome by a fit of madness, he shrieks the truth of his identity to Aurelie, lunges for her with his knife and flees the city.

The certain insight which Medardus had gained just before the fatal scenes in the church, namely that "nur durch Aurelie . . . seine Seele errettet werden könne"

(IV, 287), is realized only much later, when, after a period of rigorous penance, Medardus returns to his monastery at the very time when Aurelie is preparing to enter the neighbouring convent. In this final encounter Medardus is tormented in his fiercest conflict between sensual and transcendental love, between the earthly and the saintly Aurelie. As he participates in the ceremony in which she is to make her vow, he struggles inwardly against the powers of the Devil: "Nicht die Christusbraut, des Mönchs, der sein Gelübde brach, verbrecherisches Weib sah ich in ihr" (IV, 397). But as Aurelie begins to speak her vow, she gives to the monk new strength to overcome the Tempter:

Als ich ihre Stimme hörte, war es, als bräche milder Mondesglanz durch die schwarzen, von wildem Sturm gejagten Wetterwolken. Licht wurde es in mir, und ich erkannte den bösen Geist, dem ich mit aller Gewalt widerstand. -- Jedes Wort Aureliens gab mir neue Kraft, und im heißen Kampf wurde ich bald Sieger. Entflohen war jeder schwarze Gedanke des Frevels, jede Regung der irdischen Begier. -- Aurelie war die fromme Himmelsbraut, deren Gebet mich retten konnte von ewiger Schmach und Verderbnis. -- Ihr Gelübde war mein Trost, meine Hoffnung, und hell ging in mir die Heiterkeit des Himmels auf. (IV, 397)

Aurelie is murdered at the altar by Medardus's double and her death is regarded as martyrdom by the whole congregation: " . . . aufs neue stürzte alles Volk auf die Knie nieder und rief: 'Sancta Rosalia, ora pro nobis.' -- So wurde das wahr, was ich, als ich Aurelien zum erstenmal sah, in satanischer Verblendung nur frevelich heuchelnd, verkündet" (IV, 403). As she is dying, Medardus

realizes that the curse of his line is being lifted and that the power of the Devil is broken. Her last words speak to Medardus of their common destiny and leave with him the promise of union in love beyond the grave: "'Ein besonderer Ratschluß des Ewigen hatte uns bestimmt, schwere Verbrechen unseres frevelichen Stammes zu sühnen, und so vereinigte uns das Band der Liebe, die nur über den Sternen thront, und die nichts gemein hat mit irdischer Lust'" (IV, 400 f). The essence of the beloved as a divine instrument and the essence of love as an intrinsically celestial means of grace and redemption is the knowledge which Medardus has wrought from his tormented life: "Es gibt Höheres als irdische Lust, die meistens nur Verderben bereitet dem leichtsinnigen, blödsinnigen Menschen, und das ist jene höchste Sonnenzeit, wenn fern von dem Gedanken frevelicher Begier die Geliebte wie ein Himmelsstrahl alles Höhere, alles, was aus dem Reich der Liebe segensvoll herabkommt auf den armen Menschen, in deiner Brust entzündet" (IV, 407).

Written between Parts I and II of Die Elixiere, Die Abenteuer der Sylvester-Nacht⁷ (January, 1815) is still concerned with the power of the Devil and the experience of love, but in this tale there is a shift of emphasis. It is Giulietta, the femme fatale in league with the Devil, who plays an increasingly absorbing role in the life of Erasmus Spikher, tempting him to her exhilarating but alienating

and dangerous world. The image of his pious but unstimulating wife and all that she stands for must pale before Giulietta's allurements. Yet it is the wife's steadfast faith which ultimately prevents Erasmus's imminent downfall.

The story of Giulietta and Erasmus forms only one episode of Die Abenteuer, which explores in greater intensity with each episode the dubiety of intimate relationships and the equivocal nature of a lover. The Travelling Enthusiast (the story-teller) is responsible for all four episodes, which are set sometimes in the world of actuality and sometimes in the world of his imagination. In the first episode "Die Geliebte," the Travelling Enthusiast attends a New Year's Eve party, which he leaves with turbulent feelings. In the second episode "Die Gesellschaft im Keller," he sits in an inn over his tobacco and beer, lost in reveries in which he encounters fellow sufferers Peter Schlemihl and Erasmus Spikher. In "Erscheinungen" he imagines that the stranger with whom he shares his room in the inn is Spikher, about whom he dreams and about whom he writes "Die Geschichte vom verlornen Spiegelbilde," which forms the final episode. The dream and the story emphasize the devilish nature of Julie, the woman who fascinates the Travelling Enthusiast and whom he has suddenly encountered, after long years, at the New Year's Eve party in "Die Geliebte." Julie's behaviour at the party forces the question of whether he has ever meant more to her than a willing dupe in a diabolical game of deception. After receiving him with wounding indifference,

she then turns upon him a gaze which seems "als ginge ein Strahl aus herrlicher Vergangenheit, aus dem Leben voll Liebe und Poesie" (VI, 12); one moment her face is "engelschön" and the next "verzerrt zum höhnenden Spott" (VI, 13); he reads in her eyes a lover's lament, as she sits by him "kindlich und fromm" (VI, 14); but when she answers his protestations of love with merciless derision, he knows he has lost her forever. During the encounter, the narrator hovered between rapture and torment, between the past and the present, between illusion and reality, as Julie presented first one mask to him and then another. Even though her final repulsion of him wrenches his eyes open to his self-deception, the Travelling Enthusiast cannot break her spell over him. As the title of the episode "Die Geliebte" indicates, he must love her in spite of this realization.

The danger of an intimate relationship with Julie is made all the more clear to the Travelling Enthusiast in a nightmare, in which Julie plays the sole role of temptress, luring him to drink her fatal wine, which engenders a paroxysm of love and thereby exposes the victim to her wiles. The nightmare serves to intensify the demonic side of the woman's nature and "Die Geschichte vom verlorenen Spiegelbilde" continues to strip away her masks, until she is finally revealed as the Devil's helpmate.

In this fourth episode, Julie and the Travelling Enthusiast find parallels in the imaginary figures of Giulietta and Erasmus Spikher. Erasmus, like so many

Hoffmann heroes, has a divided nature: although deeply rooted in a solid, middle-class life in Germany, with wife and child whom he loves dearly, he departs for Italy in fulfilment of a life-long wish. It is in Florence that he encounters the sirenian Giulietta: her gaze and her song are hypnotic, her touch and her wine fatal. All thought of his "liebe fromme Hausfrau" and of his duty as "Familienvater" (VI, 29) is forgotten, as he drinks her love-philtre and recognizes in Giulietta an integral part of himself, the woman of his dreams, his ideal, his inspiration, for whom he is ready to die. "'Ja, du -- du bist mein Leben, du flammst in mir mit verzehrender Glut. Laß mich untergehen -- untergehen, nur in dir, nur du will ich sein'" (VI, 31). The Romantic concept of the ideal as a force of destruction and the motif of death in love are found frequently in Hoffmann's works, from Der goldne Topf to Meister Floh.

The game of deception and willing self-deception is again set in motion. Erasmus suppresses any slight suspicions which a strange glance from Giulietta may engender, and reads in her gestures what her mouth never speaks: namely, that she loves him. The force of Giulietta's attraction overcomes Erasmus's sudden apprehensions and lames his conscience, but finally his return to Germany is precipitated by external means: in a moment of passion he murders an apparent rival for Giulietta's

favour and she persuades him to flee Italy. Erasmus is more willing to pay the penalty of death in Florence than he is to leave Giulietta, but a life independent of her power, snuffed out in accordance with the laws of the land is not what Giulietta has been striving for. She demands from him a binding commitment; she desires to possess an integral part of him and so she requests his reflection, "'diesen Traum deines Ichs, wie er aus dem Spiegel hervorschimmert'" (VI, 36). If the cleft in Erasmus's nature was once small, with one part of him making itself felt in dreams and longings for a distant land, Erasmus now makes of himself two separate entities, as he allows his reflection, his other self, the man of those dreams and longings to remain with Giulietta.

Erasmus is able briefly to forget the loss of his reflection and the beautiful Giulietta, once he is received back into the peace and tranquillity of his home, but as soon as his secret is discovered, his wife rejects him as a different person from the man she married. She connects immediately the loss of a reflection with the work of the Devil (VI, 41). She is a practical woman, whose down-to-earth common sense does not equip her to formulate the significance of the loss of a reflection as philosophically as does her husband: namely, that a reflection is only an illusion with the power of dividing a man into two entities, Truth and Dream. But as a wife and

a mother she knows instinctively that the family circle must contain the whole man, dream double as well as factual self. There could be no happiness for any of them if Erasmus were to remain bodily in the home and spiritually in a mysterious realm, removed from the reality of the everyday world.

Erasmus himself realizes that there is no salvation for him while he is split between two worlds and now, rejected by the familiar world, he renews his desire to be united body and soul with Giulietta. There is no thought of his trying to recover his reflection, that is to say, of nullifying his commitment to the other world, that he may be contained within the bounds of the natural world. But the bonds which hold him to the natural world are too strong, that he can consciously sever them by poisoning his wife and child, thus freeing himself from the marriage vow and the duty of a father. Yet what the Devil, Signor Dapertutto, could not achieve (his was the suggestion of the crime and the means to carry it out), Giulietta is able to bring about. He is in the very act of committing himself and his family to the power of the Devil, as he writes the pact which the tempting Giulietta whispers to him, when the figure of his wife calls out to him to desist from such iniquity. In the name of God he exorcises the fiendish couple and realizes that he has stood on the brink of Hell. The supreme temptation has been overcome by the instrument

of his wife's faith, and without further reproach, she forgives him for his part in the Devil's schemes; but without a reflection he can fulfil the role neither of husband nor of father, and thus she sends him out into the world to redeem it.

It is Erasmus's tragic fate to wander between two spheres, drawn to both but belonging completely to neither. The prosaic, middle-class, everyday world contains much that he cherishes: the shelter and happiness of a home; a wife who is faithful, upright, capable and understanding in an unsentimental way. But there is no place in this secure, respectable world of conformity for a man who is radically different from his fellow-creatures, for a man without a reflection. Having once made, in the blindness of love, a partial commitment to the exhilarating, poetic realm of dreams, Erasmus is not able to dedicate himself fully to this supersensuous realm either, for he has seen that it is governed by dark, mysterious, demonic powers, according to laws which know no counterparts in the ethics of the factual world. Giulietta deceived, enraptured, tormented, inspired, tempted and degraded Erasmus, so that there would be no peace of mind for him until he chose to alienate himself utterly from the ordinary world. Erasmus's wife showed him fidelity, constancy, dependability and love. She reactivated his conscience and his former values and gave him the courage to seek the means of his redemption.

Erasmus is torn between two worlds because he is torn between two women, the one predictable and the other enigmatic, herself composed of opposites: in the words of the Travelling Enthusiast, "O Julie -- Giulietta -- Himmelsbild -- Höllengeist -- Entzücken und Qual -- Sehnsucht und Verzweiflung" (VI, 48).

The story written immediately after the tragic tale of Erasmus Spikher, Die Fermate⁸ (January-February, 1815) depicts with delightful irony and humour the education of a musician, who is able to rise above his first bitter disillusionments in the realm of music and to lead eventually a successful artistic existence. Until Theodor hears the singing of two sisters from Italy, his own musical compositions lack inspiration. The temperamental soprano Lauretta initiates him into the spirit of Italian opera, and while he is enamoured of her, he experiments with compositions in this genre. When he turns his attentions to the contralto Teresina, his musical interests and endeavours focus on the simpler, more serious religious music preferred by her and suited to her rich voice. But when Theodor overhears a conversation in which the sisters cruelly mock him, it becomes apparent that his muses have merely used him for their own ends. However, such disillusionment is not the breaking point in Theodor's life. He leaves the sisters and masters for his own artistic development the knowledge of the essence of music which he

had experienced through their song. Through his experiences with the sisters and a chance meeting with them fourteen years later, Theodor achieves a perspective of the essential relationship of the artist to his muse, whereby the world of art and the love of an artist may be in no way confused or compromised by their earthly counterparts:

Es ist aber das Erbteil von uns Schwachen, daß wir, an der Erdscholle klebend, so gern das Überirdische hinabziehen wollen in die irdische ärmliche Beengtheit. So wird die Sängerin unsere Geliebte -- wohl gar unsere Frau! -- Der Zauber ist vernichtet und die innere Melodie, sonst Herrliches verkündend, wird zur Klage über eine zerbrochene Suppenschüssel oder einen Tintenfleck in neuer Wäsche. -- Glücklich ist der Komponist zu preisen, der niemals mehr im irdischen Leben die widerschaut, die mit geheimnisvoller Kraft seine innere Musik zu entzünden wußte. (I, 223)

The theme of the artist's love and the conflict of the prosaic world with the artistic world receives again light, ironic and optimistic handling in Der Artushof⁹ (February-March, 1815). Of the three women in Traugott's life, Christina Roos is the least enigmatic and the least significant. She is a thoroughly earth-bound girl, who excels in keeping house and whose only goal in life is marriage (VIII, 10). The intended marriage to Traugott is one of mercantile convenience, involving neither love nor even affection. The shallowness of their relationship is fully revealed when Traugott finally cancels the wedding in order to search in Italy for his ideal woman: Christina is slightly irritated by the news but by no means thwarted in

the attainment of her goal -- her father's bookkeeper is an admirable substitute as bridegroom.

Felizitas is a more complex figure and on one level forms the direct antithesis to Christina. Together with her father, the painter Berklinger, and disguised as a page, she appears as an emissary of the realm of art to awaken Traugott's artistic consciousness. Once he has begun to isolate himself from the business world and to dedicate himself to painting, Felizitas appears to him again, this time in a portrait, in whom Traugott instinctively recognizes his ideal woman: "'Ach, sie ist es ja, die Geliebte meiner Seele, die ich so lange im Herzen trug, die ich nur in Ahnungen kannte!'" (VIII, 22). In the brief moment of his only encounter with her in reality, access to her is denied him, so that it is as an object of longing, as the inspiration in his art and in his dreams that she lives on. "Auf wunderbare Weise konnte er sich den Besitz der entschwundenen Geliebten als Frau nicht wohl denken. Felizitas stellte sich ihm dar als ein geistig Bild, das er nie gewinnen könne. Ewiges geistiges Inwohnen der Geliebten -- niemals physisches Haben und Besitzen" (VIII, 33). But Traugott continues to confuse the spiritual and the physical, the artistic and the prosaic, the inspirational and the terrestrial until his return to Danzig, when he discovers that Felizitas has become die Frau Kriminalrätin Mathesius and is the mother of several children. Only then

is he able to separate Felizitas, the heavenly muse from Felizitas, the earthling: "'Nein, nein, Felizitas, nie habe ich dich verloren, du bleibst mein immerdar, denn du selbst bist ja die schaffende Kunst, die in mir lebt. Nun - nun erst habe ich dich erkannt. Was hast du, was habe ich mit der Kriminalrätin Mathesius zu schaffen! -- Ich meine, gar nichts!'" (VIII, 38).

It is only when Traugott has established Felizitas's connection with the supersensuous realm of art, where earthly love has no validity, that he feels free to return to Italy to marry the sweet and gentle Dorina, the daughter of an Italian painter. Until he was able to gain insight into the nature of Felizitas's higher identity, Traugott had considered that marriage to Dorina would constitute betrayal of Felizitas. Externally and internally there is great affinity between Dorina and Felizitas, so that Dorina appears to be almost the double of Felizitas. Yet both women maintain individual significance in Traugott's life. Dorina does not encroach upon the realm in which Felizitas reigns supreme: "Beim Malen dachte er niemals an Dorina, wohl aber an Felizitas, die blieb sein stetes Ideal" (VIII, 35). But Dorina offers to Traugott a woman's love and fidelity, such as he never knew in Christina and such as he could never know in Felizitas. Intimately connected with the artist's world through her father, yet rooted in the familiar world, Dorina seems to

be Traugott's means of bridging the polarity of artistic existence and earthly happiness.¹⁰

There is no such conciliation of the two realms in Der Sandmann¹¹ (November, 1815), in which the validity and function of the world of the imagination is called into serious question as the protagonist, Nathanael, is finally destroyed by the creations of his own fantasy.¹² The two women in Nathanael's life belong to mutually exclusive worlds: Clara to the rational and Olimpia to the fantastic. But in continuation of the tendency in Die Abenteuer der Sylvester-Nacht and in contrast to Der Artushof, the creatures of the everyday world (Clara, her brother Lothar, Nathanael's mother and his friend Siegmund) are warmly and sympathetically portrayed; whereas the creatures of the other world (Olimpia, Coppelius-Coppola and to a certain extent Spalanzani) are sinister, diabolical, soulless and above all, illusory, that is to say, characterized largely by Nathanael's own imagination.

Nathanael and Clara, having grown up together in the same family, are already betrothed before Nathanael leaves home to study at the university. While to an outsider Clara may seem cold and prosaic, Nathanael loves her precisely for her warmth and affection, for her naiveté and her understanding. If Clara is Nathanael's intellectual equal, she constitutes no intellectual challenge to him; yet her alert brain and thoroughly healthy attitudes

equip her admirably to be a receptive and appreciative audience for his own lively, pleasant, literary undertakings. Marriage, with its promise of a rewarding, tranquil family life, is for them both a long-awaited, not-far-distant goal.

But the clear-sighted Clara is sensitive to the danger that threatens Nathanael from within, from the activity of his imagination. He has convinced himself that the dealer in optical instruments, Giuseppe Coppola, is in fact Coppelius, the man he holds responsible for his father's violent death years previously, and that Coppola has reappeared in his life as a harbinger of imminent catastrophe, as an agent of the forces of Evil. Sensing eventually critical repercussions from such an *idée fixe*, Clara uses all her powers of reasoning to demonstrate that there is really no such thing as a menacing, external force of Evil *per se*, but that it is a phantom of the mind which can be banished by recognizing it as such, by an act of will (VI, 66). Clara tries in turn rationality, common sense, understanding, humour and displeasure to counteract Nathanael's persistent belief in the activity of an inimical principle; but she cannot persuade him to her interpretation and perspective of the Coppola episode, anymore than he can persuade her to his. The more Nathanael tries with abstruse mysticism and sombre poetry to convince Clara of the reality of a higher principle which is directing his life, the more he repels her. They begin to drift apart as Nathanael be-

comes one of the "Nebler und Schwebler" (VI, 72) of whom Clara has always been contemptuous. "Alles, das ganze Leben war ihm Traum und Ahnung geworden" (VI, 73).

The first crisis in the process of gradual estrangement arises when Nathanael gives poetic expression to one of his most certain forebodings, namely that Coppola constitutes a distinct threat to his happiness with Clara. Clara is shaken by the horrifying tale and can only advise Nathanael "' . . . wirf das tolle -- unsinnige -- wahnsinnige Märchen ins Feuer'" (VI, 77). Such evidence of lack of appreciation and understanding leads Nathanael to call Clara a "'leblooses, verdammtes Automat!'" (VI, 77) and this insult is interpreted in turn by Clara as a sign that Nathanael has never really loved her. Although the two are reconciled before Nathanael departs again for the university, long shadows have cast themselves upon their relationship. Clara has not been able to bridge the gap between fantasy and reality, between the validity of his world of ideas and the validity of her interpretation of such ideas. She has only smoothed over the disturbances, and this only momentarily. Neither her love nor her philosophy can hinder Nathanael's surrender to the world of his imagination, which is to lead him ultimately to madness.

While Clara absorbed Nathanael's thoughts and

affections, he remained indifferent to Olimpia, Professor Spalanzani's daughter, whom he considered at one time to be imbecilic, on account of the strangely dead look in her eyes. But the recent confrontation with Clara's poetic inadequacies has altered his perspective. Through chance, or the intervention of higher powers, he finds himself living opposite to Olimpia and with the aid of one of Coppola's telescopes, he discovers her magical beauty for the first time. As Nathanael becomes more and more fascinated by Olimpia, Clara quickly loses her significance for him; in relinquishing her, however, he is relinquishing his only strong hold on reality. During the ball in honour of Olimpia's social début, Nathanael's estrangement from reality has reached alarming dimensions. He is oblivious to the impression that Olimpia is making on the other guests and to the fact that he himself is an object of ridicule through his obvious fascination with her. In her mechanical "'Ach -- ach!'" (VI, 86) he hears his words of love reciprocated and thinks to have found in the automaton Olimpia the companion of his soul: "'O du herrliche, himmlische Frau! -- du Strahl aus dem verheißenen Jenseits der Liebe -- du tiefes Gemüt, in dem sich mein ganzes Sein spiegelt'" (VI, 86). If on one level he seems to have found his true self in Olimpia, on another he knows nagging doubts as to the essence of her being: he notices that her hands and lips are ice-cold

to his touch; her extreme passivity and lack of utterances cannot escape him. Yet he overcomes his doubts with blind self-persuasion, so that he can defend Olympia to his friend Siegmund: "'Nur in Olympias Liebe finde ich mein Selbst wieder . . . Sie spricht wenig Worte, das ist wahr, aber diese wenigen Worte erscheinen als echte Hieroglyphe der inneren Welt voll Liebe und hohen Erkenntnis des geistigen Lebens in der Anschauung des ewigen Jenseits'" (VI, 89). In her extreme passivity she seems to constitute Nathanael's ideal. Their absurd relationship is one of total egocentricity, in which Nathanael finds security, adulation and self-confirmation (VI, 90).

The realization that Olympia is a puppet, who existed as an ideal woman only in his imagination, engenders in Nathanael a fit of madness, in which actuality and fantasy merge, as the terrifying, portentous vision, which he had recently transformed into poetry for Clara, repeats itself in reality. As Clara and his family nurse him back to sanity, Nathanael gains a brief insight into the essence of Clara's significance for him: "'Ich war auf schlimmem Wege, aber zur rechten Zeit leitete mich ein Engel auf den lichten Pfad! -- Ach, es war ja Clara! --'" (VI, 95). Love seems to have redeemed him once more, just as it seemed to have done after the throes of their first serious misunderstanding; but this love is not strong enough to heal Nathanael's internal divisions. As Nathan-

ael and Clara stand together on the top of a tower overlooking the city, it takes only the sight of Coppola through the fatal telescope to set Nathanael back into the inferno of Olimpia's world: Clara's identity merges with Olimpia's and Nathanael tries to rid himself of the object of his betrayal. Clara is saved and Nathanael ends by throwing himself from the tower, as though drawn hypnotically by Coppola, who is standing among the crowd on the ground.

But the tragic tale Der Sandmann does not end with Nathanael's death. The question is raised as to whether "der im Innersten zerissene Nathanael" (VI, 98) could ever have provided Clara with the satisfying and peaceful domesticity which she enjoyed later in marriage -- a domesticity which is depicted wistfully, not disparagingly. The answer to the question is implicit in the outcome of the tale.¹³

Die Jesuiterkirche in G.¹⁴ (Winter, 1815-1816) depicts again the disintegration of the artist as he is forced to the realization that his imagination has deceived him, that his heavenly muse is in fact an earthling, whom he has basely betrayed through his own error and self-deception.

True to Wackenroder's and Tieck's concept of artistic inspiration, it is not until the young painter

Berthold has glimpsed in a vision a woman of supernatural grace and beauty, whom he recognizes immediately as his ideal, that he is able to paint with the spark of divine inspiration, for which he has long been seeking (VIII, 70). While he believes in the reality of his inspiration from a higher realm of art, and while he dedicates himself fully to this realm, he is able to create genuine works of art. But as soon as Fate forces him to the realization that his ideal is indeed a creature of flesh and blood, who even desires marriage with him, he senses the threat to his inner world (VIII, 73). His forebodings are substantiated after their marriage: the celestial world of art and the terrestrial world of actuality, previously so clearly demarcated, have become so confused that he has a clear perspective of neither. The sensual world has encroached upon the spiritual, so that the figures of his new Biblical painting remain earthbound (VIII, 74); and the creatures of the sensual world, here his wife Angiola, have become deformed through his frustration and torment (VIII, 74). His artistic powers fail him and he is threatened with madness.

When the Travelling Enthusiast (the story-teller) meets Berthold in the Jesuiterkirche, he sees from the look of his face and eyes "das ganze zerrissene Leben eines unglücklichen Künstlers" (VIII, 44). Berthold's experience of artistic disappointment and disillusionment

are contained in two bitter thoughts which he confides to the Enthusiast: "'Das Ideal ist ein schnöder lügnerischer Traum, vom gärenden Blute erzeugt. . . . Der Teufel narrt uns mit Puppen, denen er Engelsfittiche angeleimt'" (VIII, 52). Again the deceptive power of the imagination is attributed to the work of the Devil. However, it seems that it is not only his disillusionment concerning the world of art, which has acted as a clamp on his genius: he speaks to the Travelling Enthusiast of an inexpressible crime which leaves him no peace of mind, and which the Enthusiast interprets as the murder of his wife and child. When confronted with the crime of murder, Berthold denies it vehemently. His "guilt" must lie then elsewhere, possibly in the betrayal of Angiola, whom he bound to himself in marriage and destroyed as a result of his confusion between the ideal and the real. He could do her justice neither as his muse nor as his wife, with the demands and foibles of an ordinary human being.¹⁵

Through his own imagination, Berthold had idealized an earthly woman so that she became for him a celestial being; by this fatal step he had compromised not only the higher world of art but also the lower world of everyday reality. He had no real knowledge of either realm and had become a sceptical outsider of both. While Berthold could believe and live in the monistic reality of his visionary world, he knew fulfilment and security;

faced with a potentially dualistic reality, he lost his faith and equilibrium, which were founded on the partial knowledge of only one aspect of this reality.

In a setting that is distinctly dualistic, composed of the mysterious underworld of the mine and the light world of the surface, Die Bergwerke zu Falun¹⁶ (December, 1818) treats again the problem of dedication to a vocation and the conflict of unconscious and conscious forces.¹⁷ Elis Fröbom is isolated from the camaraderie of his fellow seafarers as their ship puts into its home-port, Göthaborg. The recent death of his mother has left him without any point of human contact on land and without any motivation for further journeys at sea (IX, 185, 187). While he is sunk in melancholy reveries, the forces of the invisible, unconscious realm, incorporated in the person of a sinister miner, break in upon him. He is advised to become a miner at Falun and as he listens to the exciting, stirring descriptions of a miner's calling, he feels in some mysterious way destined for this world: "Und doch war es ihm wieder, als habe ihm der Alte eine neue unbekannte Welt erschlossen, in die er hineingehöre, und aller Zauber dieser Welt sei ihm schon zur frühesten Knabenzeit in seltsamen, geheimnisvollen Ahnungen aufgegangen" (IX, 190).

Following upon this initiation, Elis experiences

a highly significant dream, which anticipates the events of his future life and introduces to him the two women who are to be symbols of the forces in conflict within his soul: the great queen of the subterranean world and a gentle girl of the surface-world, with the voice of his mother. Already in the dream, Elis experiences absolute union with the underworld by which he is awed, and at the same time desire for the light world, to which he feels he belongs (IX, 192).

Elis's first experience of the yawning pit opening at Falun terrifies him, but the experience is mollified by the jovial hospitality of the miners and above all by the love that has surged up within him for Ulla Dahlsjö, daughter of one of the pit-owners and the gentle girl of his earlier vision in Göthaborg. The mining world has made such an impression upon Elis, that he becomes a stranger to himself: it is an unfamiliar, spontaneous inner voice which tells Pehrson Dahlsjö of his ardent desire to become a miner -- a desire which moments previously he could not have found credible (IX, 201). Elis works with inexhaustible energy in the mine, with Ulla as his guardian angel to protect him in his daily work and to spur him on to achieve the standards of the most practised miner. She does not conceal her inclination for him and cares for his well-being in an almost motherly fashion. But another encounter with

the sinister miner in a confusing mergence of the real and the imaginary worlds reminds Elis of his commitment to the mineral paradise, a commitment which must be total, and predicts to him that Ulla can never be his wife (IX, 205).

Pehrson Dahlsjö contrives a ruse to bring Elis to declare his love for Ulla and to ask for her hand in marriage, but the ruse has the opposite effect: Elis cannot make such a commitment when he is already partially committed to the underworld and its queen. Instead of taking control of his own destiny and acknowledging his love for Ulla, this "tiefes, in sich selbst gekehrtes, frommes, kindliches Gemüt" (IX, 188) surrenders himself to the will of the unseen forces at work in life. He returns to the mine and finds himself in the visionary paradise which he had glimpsed in his first dream in Göthaborg. As he embraces the queen, he loses consciousness: "Sie fanden ihn wie erstarrt stehen, das Gesicht gedrückt in das kalte Gestein" (IX, 210).

The world of light recalls Elis to its realm again and as he joins Dahlsjö and hears that he may wed Ulla in spite of his silence, he can no longer distinguish between fact and fancy (IX, 211). Such happiness in life seemed hitherto unattainable, so that he feels he must be dreaming. Inner voices remind him of his

commitment to the realm of metals and the sensitive Ulla reads in Elis's distraught face and absence of mind that he is undergoing a torment of inner conflicts. But as though hypnotized, Elis cannot tell Ulla of his vision of the queen: again he misses the chance of ridding himself of the ideas that torment him, by exposing them to the light of the rational world. While Elis remains above ground, protected by Ulla's love, he regards the mine "wie eine Hölle voll trostloser Qual, trügerisch ausgeschmückt zur verderblichsten Verlockung!" (IX, 213). But once he descends into its depths, he becomes a different person. The rift in his nature is apparent. "Er fühlte sich wie in zwei Hälften geteilt, es war ihm als ginge sein besseres, sein eigentliches Ich hinab in den Mittelpunkt der Erdkugel und ruhe aus in den Armen der Königin, während er in Falun sein düsteres Lager suche" (IX, 213 f.). He feels himself so initiated into the mysteries of the underworld, that he knows of rich seams, where other miners see only stone. His hallucinations encroach upon his sanity to such an extent that on the morning of his marriage to Ulla, he cannot undertake a vow which would bind him to her world: he is persuaded by a visionary dream to seek in the mine the precious almandin, on which the course of their lives is written, and the catastrophe which Ulla fears actually takes place: Elis is destroyed as the mine caves in.

If the tale ended there, one could construe that Ulla's love and earthly attraction were not sufficiently strong to dominate the irrational attraction of the queen of the mineral world, and so to bridge the rift in Elis's divided nature. But the last scenes are enacted exactly half a century later, when Elis's body, miraculously mummified, is brought to the surface of the mine and is recognized by Ulla, now an old woman. Elis has been taken from the realm of the queen, from the inner world of the mine, in which Time and Space are insignificant, to be claimed by the temporal world and to be subjected to the natural laws governing human life. In the moment when Ulla embraces her lost bridegroom, the body begins to disintegrate and she breathes her last. Through the endurance of her love, they are united in death.

In Lebensansichten des Katers Murr¹⁸ (Part I: Spring, 1819; Part II: Autumn, 1821), the dualism of demonic and heavenly forces in Johannes Kreisler's nature is reflected in his relationships with Prinzessin Hedwiga and with Julia Benzon, daughter of an influential widow at court.

Hedwiga is Kreisler's temperamental counterpart. Like Kreisler, she knows constant vacillations of mood, from deepest introspection to exaggerated exuber-

ance and exaltation; she, too, resorts to irony and extravagant humour to help overcome the pain of her inner experiences. She has an artist's hypersensitivity to the psychic, emotional atmosphere about her and like Kreisler, she struggles with the passionate, jeopardizing, demonic forces in her nature, while yearning for a fulfilment that is spiritual (V, 194 f.). Such affinities of temperament afford Hedwiga a penetrating understanding of Kreisler the man, but without the gift of music, she cannot enter into union with his soul. But Kreisler is bound to Hedwiga in another indefinable manner, which manifests itself in a strange electric throbbing, whenever there is physical contact between them. When Hedwiga falls into a trance occasioned by a gunshot intended for Kreisler, it is as though there were some hypnotic, telepathic bond between them. Their magnetic attraction for each other indicates a mysterious, intimate relationship, perhaps partly explainable by the past history of court intrigues.¹⁹

Between Kreisler and his pupil Julia there has developed a spiritual love, which was engendered and nourished in the realm of music. Before they met in person, Julia's singing in the park at Sieghartsweiler captivated Kreisler and brought him solace at a time when he was being tormented by his inner demon of unrest, which threatens him with madness (V, 91 f.). Whenever they sing

together, their music carries them away from the stress and limitations of the pedestrian world into a realm which Kreisler lyrically describes as heaven (V, 166). The love which Kreisler bears for Julia is the love of the artist for his muse, a love which he explains to Hedwiga thus: "'Und nun lodert auf in reinem Himmelsfeuer, das nur leuchtet und wärmt, ohne mit verderblichen Flammen zu vernichten, alles Entzücken, alle namenlose Wonne des höheren, aus dem Innersten emporkeimenden Lebens, und tausend Fühlhörner streckt der Geist aus in brünstigem Verlangen und umnetzt die, die er geschaut, und hat sie, und hat sie nie, da die Sehnsucht ewig dürstend fortlebt! -- Und sie, sie selbst ist es, die Herrliche, die, zum Leben gestaltete Ahnung, aus der Seele des Künstlers hervorleuchtet, als Gesang -- Bild -- Gedicht!" (V, 193 f.). This eternal love, independent of the vicissitudes of life and unimpaired by the demands of earthly passions, is the mystical union which is promised to Medardus, which is comprehended by Theodor and Traugott, misdeemed by Berthold and fleetingly experienced by Kreisler in Julia's music.

Julia's love for Kreisler expresses itself in high esteem and admiration; she feels herself uplifted in his presence and "von einem gewissen gemütlichen Wohlbehagen geheimnisvoll durchströmt" (V, 377). She knows her love to be free of a consuming passion, which for her

would be sinful: "'Rein und schuldlos ist das Gefühl, das ich für den teuren Mann hege in dieser Brust, und sehe ich ihn niemals wieder, so wird der Gedanke an ihn, den Unvergesslichen, in mein Leben hineinleuchten wie ein schöner heller Stern'" (V, 377). One may only conjecture as to the fate of Kreisler's relationship with Julia, since Kater Murr, as a fragment, breaks off at the point where Julia's ambitious mother has arranged a marriage of convenience between her daughter and the mentally defective heir apparent, Prinz Ignaz. However, whatever the outcome, Kreisler's relationship with Julia as her admirer and protector at court, soul companion and lover in the realm of art, constitutes for him a glimpse into a higher, blissful existence. The knowledge that this higher existence is accessible only to Kreisler the artist and not to Kreisler the man, this knowledge of an inherent dualism in reality and in personality, may have proven in Part III to be fatal to Johannes' sanity.²⁰

The conflict of Gabriela and the Professorin in the life of Eugenius in Datura Fastuosa²¹ (1815 - July, 1821) recalls the situation in which Erasmus Spikher stood between Giulietta and his wife in "Die Geschichte vom verlornen Spiegelbilde." When the naive, eccentric botanist Eugenius encounters in an exotic garden the beautiful and seductive Spaniard, Gräfin

Gabriela, he is overwhelmed by the passion and sensuality which for so long he has been content to leave dormant within him. His marriage to the sixty-year-old widow of his revered professor has protected him not only from the buffetings of the external world, but also from frightening confrontations with the passionate forces within him, which, when in ascendancy, threaten to estrange him completely from himself (IX, 244). After his first meeting with Gabriela, Eugenius's stimulated sensuousness is marked by a reoccurrence of an erotic dream, in which his bride bears first the features of Gretchen, the sixteen-year-old foster-child of the Professorin, and then those of Gabriela. But during his waking hours, his mind is completely dominated by thoughts of the alluring Gabriela, in comparison to whom the Professorin appears to be "der böse Geist kindischer Betörung" and his home "ein finsternes ödes Gefängnis" (IX, 282).

Liberation from the prison and from its keeper is the desire which Gabriela's confederate, Fermino Valies, plants and fosters in Eugenius's mind, and the latter, tempted beyond resistance by the prospect of union with Gabriela, uses Valies's poison with the intention of murdering the Professorin. But the invisible forces directing his life open his eyes to the treachery of Gabriela and Fermino (who as Jesuits had tried to involve Eugenius in a crime which would deliver him to their

power); the same forces prevent the Professorin from approaching the *Datura Fastuosa*, whose blossoms contain the poison-perfume, and hinder Eugenius from carrying out an act of revenge (IX, 293). The Professorin comes to the realization, " . . . es ist ein törichtes Frevel, die gerechten Ansprüche des Lebens, wie sie aus der Natur unseres Daseins entspringen, nicht gelten lassen zu wollen und hochmütig zu glauben, man wäre über sie erhaben!" (IX, 294). She therefore promises Eugenius freedom from a marriage which now seems unnatural. Eugenius, on the other hand, realizes the significance of her fidelity and willingness to make such a sacrifice: he swears, " . . . daß er nie lassen werde von der Mutter, daß er nur ganz in ihrer Frömmigkeit, in ihrem heiligen Frieden lebend Vergebung seiner Sünden hoffen dürfe" (IX, 294). After the Professorin has peacefully passed away, Gretchen's enduring love becomes the instrument of his redemption and the means of restoring peace of mind to Eugenius, who is tormented by remorse for the deed he has committed. The essence of love, "die Naphthaflamme der reinsten Liebe" (IX, 296), which had been lacking in his marriage with the Professorin and in his illicit relationship with Gabriela, validates Eugenius's union with Gretchen.

Themes and motifs from *Datura Fastuosa* find echoes in the work which immediately followed it,²² namely Meister Floh²³ (August, 1821 - February, 1822),

and although this fairy-tale does not make use of the motif of the man between two women, it seems nevertheless to be the logical work with which to conclude a survey of the role of this motif in the tales of Hoffmann.

As the heroes of Der goldne Topf and Prinzessin Brambilla before him, Peregrinus Tyss must discover the scope and depth of his personality before he can fulfil his potentiality to lead a worthwhile, enlightened and harmonious existence, and the two women in his life, Dörtje Elverdink and Röschen Lämmerhirt play significant roles in this process of self-discovery. The scintillating coquette Dörtje awakens and acquaints him with sensual emotions, which for a long time he mistakes as evidence of love, but intuitively he extricates himself from an intimate relationship with her and designates her, albeit regretfully, as "the snake of paradise" (III, 614). It is only after this inner renunciation of Dörtje that Peregrinus meets the unsophisticated, innocent Röschen, who kindles in him instantly the spark of pure love. It becomes clear, " . . . daß Herr Peregrinus Tyss in die kleine Dörtje sich bloß beträchtlich verliebt hatte, daß aber erst in dem Augenblick, da er Lämmerhirts Röschen, das holde liebe Engelskind erblickte, die wahre himmlische Liebe hell aufloderte in seiner Brust" (III, 624). The power of such a love is revealed to Peregrinus in a visionary dream, in which he assumes his mythical ident-

ity as King Sekakis and rules over the kingdom of Famagusta, by virtue of his possession of the precious carbuncle, which is the symbol of love. But Peregrinus and Rosa do not live happily ever after in Famagusta: theirs is an earthly happiness, achieved within the bonds of an earthly marriage and lived out in a country house on the outskirts of Frankfurt. They do not need to seek in the Far Beyond for fulfilment in life, for they have achieved it in their ideal love, engendered within the bounds of everyday reality.

Chapter IV: Dualism of Love in Hoffmann's Works

In the situations discussed in this study, the women involved in each man's life are symbolic of forces which are in opposition in the external action of the tale and in the internal development of the protagonist. Anselmus is torn between the world of the imagination and the world of the everyday; Medardus between heavenly and earthly love; Erasmus, and Eugenius after him, between illicit exhilaration and middle-class virtue; Elis between the warm world of human beings and the chthonian realm of elemental spirits; Kreisler between an aesthetic love and a magnetic attraction; and Giglio between the inferior, conscious self and the superior, subconscious self. The divided affections of the heroes derive from their divided natures, which reflect the duality of the world. Those who are unable to overcome their internal divisions are doomed. Erasmus's partial dedication to two spheres prevents him from belonging to either; unable to establish the relationship of the realm of art and imagination to the realm of everyday existence, Nathanael and Berthold face a tragic end.

Love, like art and the true vocation, is a potential means of overcoming the dualism between the inner dream and the outer reality, and at its highest level, of achieving an insight into the cosmic mysteries, and restoring the individual to a position integrated in

the Universal Unity. Anselmus's bliss was "die Erkenntnis des heiligen Einklangs aller Wesen" (III, 117). But it is difficult to reduce Hoffmann's phenomenon of love to a simple formula, to see it in terms of artistic love, which leads ultimately to blissful fulfilment and unity of identity outside the sphere of reality, as opposed to inferior, earthly love, which destroys the artist's creativity and leads to his spiritual stagnation or disintegration. To see love only in terms of the general dichotomy of the detrimental, earthly and the elevating, non-earthly categories is to disregard the complexity of Hoffmann's world and to disclaim any shift of perspective in his concept of the relationship of the realm of art to the realm of everyday reality.

One of Hoffmann's postulations of ideal love is that of a superterrestrial or eternal love, such as is depicted in the novels Die Elixiere des Teufels and Lebensansichten des Katers Murr, and in the tales Die Fermate and Der Artushof. In discovering his beloved, the protagonist is really discovering himself and his true vocation. She is his muse and inspires him to creativity; she is the mirror of his soul and is therefore the projection of his own ideal. Thus, he may not demand of the body what can belong only to the spirit. This is the knowledge which Medardus, Theodor and Traugott wring from their vocational experiences -- the knowledge of the

duplicity of existence. Medardus's inner torment is stilled by the revelation of Aurelie-Rosalie's love, " . . . Liebe, die nur über den Sternen thront, und die nichts gemein hat mit irdischer Lust" (IV, 400 f.).

Theodor and Traugott are able to distinguish between the divine nature of the message of art and the earthliness of the bearer of the message. Kreisler's aesthetic love for Julie is Hoffmann's fullest expression of love as "ewiges geistiges Inwohnen der Geliebten -- niemals physisches Haben und Besitzen" (VIII, 33). It is the principle of eternal longing which inspires the artist to creativity.

But Hoffmann sees that there are dangers inherent in love as the embodiment of the ideal, as the tragic tales of Der Sandmann and Die Jesuiterkirche in G. exemplify. In mistaking inner dreams for outer reality, Nathanael and Berthold endow the beloved with significant features which she does not possess. In Nathanael's case, he so idealizes Olimpia that he animates a clockwork puppet and worships an illusion. There are other dangers to which the artist is a prey. The naive, poetic spirit is exhilarated as much by the powers of Darkness as those of Light,¹ so that in "Die Geschichte vom verlorenen Spiegelbilde," Erasmus pledges himself to the Devil's helpmate, and in Die Bergwerke zu Falun, Elis Fröbom commits himself to the mysterious, underworld paradise of

the Queen of the Metals. The beloved as a superterrestrial being, whether metaphysical or psychological, incorporates then the principle of destruction as well as the principle of elevation, self-knowledge, creative inspiration and enlightenment.

Generally speaking, the earthling women do not possess the same potential of influence on the heroes: they stimulate them neither to such exhilarating heights, nor to such dangerous depths. Aurelie in Die Elixiere des Teufels and Röschen in Meister Floh are exceptions. But even if the earthlings are not dynamic like the beings from the other world, their limitations are not treated with contempt by Hoffmann. He paints their little worlds with light irony, not with bitter satire; for undeniably, with one part of him, Hoffmann himself belonged to this world and knew it intimately, its strengths and its frailties. Of the earthling women in the works discussed, only Christinchen in Der Artushof seems to be lacking redeeming features. She is encased utterly within her efficiently-run, middle-class household. In Die Fermate Teresina and Lauretta are seen in the end to belong to the world of laments "über eine zerbrochene Suppenschüssel oder einen Tintenfleck in neuer Wäsche" (I, 223), but through their singing, they have been able to kindle the spark of inspiration in Theodor's artistry. Erasmus's wife in "Die Geschichte vom verlorenen Spiegelbilde" and Eugenius's wife

in Datura Fastuosa are good, dull, motherly housewives, but their steadfast, religious faith and their unshakeable moral rectitude are essential instruments in preventing the heroes' otherwise certain damnation. Clara in Der Sandmann and Ulla in Die Bergwerke zu Falun are sensitively portrayed and hold out the promise of earthly happiness which, with one side of their beings, Nathanael and Elis desperately want and need. If their way of life is not the ideal for Nathanael and Elis, the inadequacy lies tragically with the latter. Of the earthlings, only Aurelie, as the object of Medardus's uncontrollable desires, exerts a deep, passionate influence on him, which threatens to engulf him; and in this respect, she is an exception.

It becomes apparent, then, that just as the influence of Hoffmann's poetic beings is not always positive and beneficial, neither is that of his prosaic creatures always negative and harmful. Beneficent and maleficent principles are active in both spheres, and intimate relationships with women from either sphere may constitute either a blessing or a curse.

The three fairy-tales, Der goldne Topf, Prinzessin Brambilla and Meister Floh seem to indicate a shift in Hoffmann's perspective of the relationship of the inner, poetic world and the external, prosaic world. Anselmus decides for Serpentina and the wonder-realm of Atlantis, as opposed to Veronika and the world of the everyday. Giglio

assumes his artistic role of Prinz Cornelio, partner of Prinzessin Brambilla, but is brought to the realization that the realm of princes and princesses lies in close proximity to the familiar, ordinary world. Peregrinus discovers the mythical world through the power of the love of the earthling Röschen, but forsakes his kingdom of Fama-gusta, whither the other bridal pair, Georg Pepusch and Dörtje Elverdink, return in innocence as a thistle and a tulip. In Der goldne Topf, Atlantis and Dresden are irreconcilable; in Prinzessin Brambilla, the world of poetry and the world of the everyday are interwoven; in Meister Floh, there are two distinct worlds, but Peregrinus, faced with a situation similar to that of Anselmus, decides for middle-class reality. Whereas in Der goldne Topf, a supernatural being incorporated the powers of inspiration and love for the edification of a poet, in Meister Floh, by way of Prinzessin Brambilla, it is the love of a human being which is the means whereby a wanderer between the two spheres of fantasy and reality is reconciled to both, and is edified as a man: in the recognition of the duplicity of existence, Peregrinus and Röschen can live a life of fulfilment in the ordinary world, as a man and a woman and as a father and a mother.

The critic Hans Mayer writes: "Im Spätwerk des Dichters wird der atlantische Bereich immer stärker und versöhnender in die Alltagswirklichkeit zurückgeführt, die

für den späten Hoffmann allerdings nicht eine Wirklichkeit der Höfe und bürgerlichen Ästheten ist, sondern der einfachen Menschen im Volk."² Fritz Martini also sees a shift of emphasis in Hoffmann's later work towards the human, earthly life, and interprets Peregrinus's experiences which lead him towards marriage as " . . . ein Heimfinden in die bürgerliche Wirklichkeit, von der er sich bisher versteckt hatte."³ Furthermore, "Die gläubige Seligkeit, die hier im Märchen erreicht wird, ist nicht denkbar ohne das in der gleichen Reinheit und Liebesfülle unverstört lebende Du, das im 'Goldenen Topf' (Serpentina) noch ein geisterhaftes Traumbild geblieben war und das nun in diesem letzten Märchen in der irdisch-leibhaftigen Wirklichkeit umarmt wird; so als sei jetzt auch das Irdische geheiligt und nicht mehr nur als Widerspruch, sondern als ein idealer und realer Einklang voll Glück und Zukunft bejaht."⁴ Hans Mayer calls this happiness " . . . ein Philisterglück, das aber dennoch, nach Meinung des Erzählers, wert zu sein scheint, erstrebt und genossen zu werden."⁵

Certainly it seems as though there is a tendency in Hoffmann's work towards a more secure relationship of the artistic individual to the everyday world, or at least towards a more positive concept of the everyday world. One of Hoffmann's last tales, Des Vetters Eckfenster (early 1822), depicts the striving of a mortally sick man to participate in the stream of life in the market-place be-

neath his window. His artistic musings lead him into life, not away from it. In the unfinished novel Der Feind (early 1822), the problem of artistic existence is indicated by Dürer's isolation, but the society of which he is to be the crown is not portrayed as the negative principle. Prinzessin Brambilla, Datura Fastuosa and Meister Floh all end in personal and material security for the hero, within a marriage which is not of Anselmus's realm of Atlantis, nor of Medardus's after-life. However, if one speaks of such a tendency in Hoffmann's last years, one must also admit to vacillations in the general direction in which his work seems to be pointing, for after Prinzessin Brambilla, Hoffmann wrote Part II of Kater Murr. Johannes Kreisler, who is not to be fully identified with the author but who is nevertheless an autobiographical figure, knows fulfillment of love only in the higher, spiritual realm of art, not in the sensual world of everyday living. Even the "happy endings" of the three fairy-tales are compromised, in so far as Hoffmann ironically reminds the reader that what he has just been reading is a fairy-tale; he either states "Ende des Märchens" or gives a similar indication, as in Der goldne Topf and in Meister Floh, or allows extraneous personalities, such as the author himself, to intrude into the tale, as in Prinzessin Brambilla. Whatever the method, the illusion is destroyed, as the reader is reminded that he has visited an illusory world. How-

ever, since other Hoffmann protagonists, besides those of the fairy-tales, do arrive at solutions for the problem of artistic existence in the everyday world (as in Die Fermate, Der Artushof, and Datura Fastuosa), it is not unreasonable to see a gradual, albeit fluctuating, alteration in Hoffmann's attitude towards the poetic and prosaic realms.

There is no question about the superiority of Serpentina's and Aurelie-Rosalie's visionary, ideal worlds, but written between Parts I and II of Die Elixiere des Teufels, Die Abenteuer der Sylvester-Nacht depicts a dubious aspect of the poetic experience. Also early in 1815, Hoffmann depicted the reconciliation of the poetic and prosaic worlds in Die Fermate and Der Artushof. Towards the end of the year, the poetic experience is again questioned in Der Sandmann and Die Jesuiterkirche, and then much later, in December, 1818 in Die Bergwerke zu Falun. In all three tales, it is the prosaic world which is treated sympathetically. Of all the works discussed here, the fragmentary Lebensansichten des Katers Murr seems to be the most desperate piece of writing, in which both the prosaic and the poetic worlds are shown to be so equivocal, that a firm faith in either appears untenable. Prinzessin Brambilla brings again the reconciliation of the two realms. Datura Fastuosa portrays the awakening of inner life in questionable terms, and Meister Floh depicts a conscious choice for earthly happiness.

However, in spite of Hoffmann's apparent development away from the fantastic realm towards the realistic, his reality is still basically dualistic: in all his tales there are two realities, sometimes closely integrated, at other times, quite distinct. This is demonstrated clearly in the fairy-tales, where the characters possess at least two identities, one in the real world and the other in the mythical world. In the artist novelle, dramatic conflicts develop wherever the artists have not gained insight into the duplicity of existence. Dedication to the true vocation and the experience of an ideal love are for Hoffmann potential means of perceiving and coming to terms with the dualism between the inner dream world and the outer reality, but commitment to the ideal realm at the cost of the everyday world seems possible only within the framework of the fairy-tale. Otherwise, such one-sidedness generates tragic consequences.

Chapter V: Dualism in the Life and Age of Hoffmann

The dualism which constitutes a major feature of Hoffmann's works has a source of motivation in Hoffmann's life, and since he drew extensively on his own experiences to furnish him with raw material for many of his tales,¹ there is justification for singling out certain biographical features, which could shed light on his dualism in general and on the motif of the man between two women in particular.

The temperaments of Hoffmann's parents were apparently incompatible: Christoph Ludwig Hoffmann was "a lawyer of ability and a talented musician, . . . capricious and unstable;" his mother cherished "disciplined sobriety and regard for routine."² After their divorce (1780), Hoffmann's mother returned with the four-year-old Ernst to her family home, where she withdrew more and more from the demands of family and public life, and where her bachelor brother became responsible for the child's upbringing. In a household that was more dead than alive, Ernst grew up in conditions effected by his pedantic, sedentary uncle and characterized by an inflexibility of routine and devout attention to conformity and convention. Perhaps he realized that his father might have been a kindred spirit in his incredibly lonely boyhood, for many years later he wrote to his brother Karl

(in a letter that was never sent), concerning his own artistic activities: "Das Dichten ist bekanntlich Familiensünde väterlicher Seits" (XV, 224); and later, in Kater Murr, Kreisler maintained: "'Der schlechte Vater ist noch immer viel besser als jeder guter Erzieher'" (V, 118).

With an intelligent child's perspicacity, Ernst unearthed the foibles and inadequacies of the members of his family and observed the limitations and futility of their unimaginative lives. When he was nineteen, he wrote to his friend Hippel: " . . . weiß Gott, welches Ungefähr, oder vielmehr, welch eine sonderbare Laune des Schicksals mich in dies Haus hier versetzte. Schwarz und weiß kann unmöglich entgegengesetzter sein, als ich und meine Familie -- Gott was sind das für Menschen!" (XIV, 33 f.). One is inclined to hear Hoffmann himself speaking, when in Kater Murr he allows Kreisler to reminisce: "'Meine Jugendzeit gleicht einer dünnen Heide ohne Blüten und Blumen, Geist und Gemüt erschlaffend im trostlosen Einerlei!'" (V, 108).

His friendship with Theodor Gottlieb Hippel, his enthusiasm and talent for music and literature, his flights of fancy and an ironic attitude enabled him to endure and to rise above the absurdities of his environment. A great-uncle and two aunts seem to have been Ernst's only source of family affection, and the lack of human warmth and love during his developing years may partially account, on the

one hand, for the passion which finally overwhelmed him in his first love affair, and on the other, for his detachment and objectivity concerning the relationship, as revealed in numerous self-observations in his letters to Hippel. At the height of his love for his twenty-nine-year old music pupil, Dora Hatt,³ Hoffmann, then almost twenty, writes to Hippel about the impossibility of his situation:

. . . ich liebe sie und bin unglücklich, weil ich sie nicht besitzen kann, weil in dem süßesten Genuß der Liebe ich qualvoll daran erinnert werde, daß sie nicht mein ist -- nicht mein sein kann. -- Sie, die ich über alles liebe, ohne die für mich kein Glück blüht, keine Freude existieren kann, ist das Weib eines anderen -- eines Menschen, der ohne die Kostbarkeit zu genießen die er besitzt, sie nur ängstlich bewacht --

.
Meine Musik -- mein Malen -- meine Autorschaft --
alles ist zum Teufel gegangen,

.
mit mir ist nichts anzufangen, das siehst Du wohl, ich kann nicht fort -- ich will sie nicht verlassen, und sie möcht um mich 24 Stunden weinen und mich dann vergessen -- ich sie nie --
(XIV, 46 ff.)

Hoffmann suffers in the knowledge that there is no future for Cora and himself in the sense of a conventional marriage; that with the disturbance of his peace of mind, his artistic creativity is inhibited; and not least, that Cora does not reciprocate the same depth of feelings for him, as he experiences for her. A prolonged separation, when Hoffmann assumes a legal position in Glogau in May, 1796, brings the affaire to a gradual close.

Hoffmann lived with an uncle and aunt and three lively cousins in Glogau, and was caught up in a round of

social activities befitting a family of good, middle-class standing. His enthusiasm for music and painting was revived, as he made the acquaintance of the Italian painter Molinari and the musician Hampe. But after the final break with Cora, Hoffmann became engaged to his cousin Minna Doerffer (1798), and with new-found zeal devoted himself to his legal duties, abandoning almost completely his artistic activities -- possibly "weil er von ihm [dem Kunstgenuß] eine allzu starke Lockerung seines Innenlebens und damit eine Gefährdung des bürgerlich gebundenen Strebens fürchtet."⁴ In August, 1798, Hoffmann moved with the Doerffer family to Berlin, and after passing the third set of exams for professional advancement, obtained an administrative position in Posen in the spring of 1800. During his relations with the Doerffer family, Hoffmann had had to devote himself to his legal career in order to advance professionally, and to a social life, not altogether displeasing, in order to behave as a prospective member of the Doerffer family. However, Berlin had also afforded him the opportunity of making contact with the theatrical and artistic world and he was stimulated to writing and composing of his own, for example Die Maske, Ein Singspiel (March, 1799).

It is uncertain exactly when Hoffmann broke his engagement to Minna, probably in 1802,⁵ but apparently after his first taste of independence in Posen, he realized

that his way of life was too different from Minna's to allow them a happy marriage; in January, 1803, Hoffmann confided to Hippel: "Ich habe mit Kraft ein Verhältniss vernichtet, welches sie und mich unglücklich gemacht haben würde" (XIV, 163). Even if this action did not constitute an assent to the stirring artist within him, it at least constituted a denial to the restrictive, mediocre happiness which marriage into the Doerffer family would have afforded him.

Not many months after cutting his ties with Minna, Hoffmann made a young Polish woman, Maria Thekla Michalina Rohrer, his wife (July, 1802). Little is to be gleaned from Hoffmann's private writings concerning Mischa, but biographers seem to be agreed that she had none of Hoffmann's artistic talents nor intellectual capabilities, but that she offered him companionship and affection, which endured through many trials of great hardship.⁶ She provided for him the care and warmth of a home, without putting upon him any of the non-material restrictions which a more demanding woman, or an intellectual equal, would have sought. Even if Hoffmann felt for Mischa none of the passion he had experienced for Cora, nor the exaltation he was to know in his love for Julie Mark, nevertheless she must have fulfilled for him an important role in a marriage which endured until his death.

Hoffmann had lost his position in Warsaw with the Prussian administration, which was dissolved when Napoleon

took over the city in November, 1806, and for the next two years, first in Warsaw and then in Berlin, he had tried to earn his living as an artist, primarily as a musician. It was in the capacity of musical director that he moved in 1808 to Bamberg, which for the next four years was to be the scene of very significant experiences for Hoffmann the man and for Hoffmann the artist.

In Bamberg Hoffmann served the theatre in many capacities, both behind and in front of the stage, as musical director, composer, production advisor, dramatic producer and stage manager. Although the theatre grew in stature, particularly under the directorship of Franz von Holbein, and although Hoffmann knew success in such productions as Calderon's Die Andacht zum Kreuz and Kleist's Käthchen von Heilbronn, his relationship with the theatre brought vexations and disenchantment, particularly at the start under Cuno's management (1808-1809), and then after Holbein's departure in February, 1812. Already in the autumn of 1808, Hoffmann had had to write musical reviews and to give music lessons in Bamberg and the surrounding district, in order to supplement his inadequate and erratic salary from the theatre; and after Holbein's departure, when Hoffmann's connection with the theatre was extremely loose and almost without financial gain, his diary bears for November 26, 1812 the withering notation: "In der höchsten Not den alten Rock verkauft um nur fressen zu

können!!" (XIV, 398).

In spite of his almost constant impecunious situation and in spite of gross over-work and recurring failures of health, Hoffmann led a full social life, both in the genial atmosphere of his favourite inns and as a welcome guest in many of the leading houses in the provincial town and its surroundings. As a teacher of music, his presence in the higher social circles was of a predominantly professional nature, but his vitality, wit and brilliant conversation secured for him a special place in the social gatherings of the foremost families. These, then, briefly sketched, are some of the external conditions under which Hoffmann conceived for one of his young pupils a rare and consuming passion, which threatened at times to drive him to madness and even to suicide (XIV, 231, 330). Hoffmann's diaries for 1811 and 1812 furnish a terse but regular commentary on his own mental and psychical conditions during this time.

Hoffmann's love for Julia Mark⁷ was doomed in a practical sense from its inception: she, the fourteen-year-old daughter of the Frau Konsulin and he, her thirty-four-year-old married singing teacher. If Julia were aware of Hoffmann's passion for her, she in no way reciprocated it: according to her letter of March 15, 1837, to her cousin Dr. Speyer of Bamberg, she had confidence in Hoffmann and revered him as her teacher, "aber erst die Stunde, die uns

trennte gab mir seine Liebe in Worten kund; sie erschreckte mich nicht, ich hatte sie, mir selbst kaum bewußt, längst empfunden, sie erschwerte mir auch das Scheiden nicht, -- ich war stolz und verschloß was ich erlebt hatte, in tiefster Seele."⁸

From the diary entries for February, 1811 until they are discontinued three months later, it is clear that the self-observing Hoffmann is conscious of many aspects of his passion for Julia: the scale of intense feelings she engenders, the scope of his love beyond ordinary bounds, the anxiety, and his floundering in a torment of uncertainty.

5. Februar: "Ktch:⁹ plus belle que jamais et moi -- amoureux comme quatre vingt diables --" (XIV, 326).
25. Februar: "Ktch -- Ktch -- Ktch!!!! exaltiert bis zum Wahnsinn" (XIV, 329).
3. März: " . . . entusiasmo mit Ktch beinahe den höchsten Gr[ad] erreicht. Abends pipi-campu [?] und geistiger Ehebruch" (XIV, 331).
30. März: " . . . höchst morose Stimmung" (XIV, 332).
4.-20. April: "Die gewisse exotische Stimmung, wovon so oft die Rede ist, hat sich nicht verloren, sondern wird eine besondere Episode unangenehmer Art bemerkenswert bleiben" (XIV, 332).
15.-18. April: " . . . der Himmel lenke alles zum Guten" (XIV, 333).

With the resumption of the diary in 1812, different notes are struck: the conflict of inner and outer worlds, the feeling of jeopardy, the enigma of his love.

4. Januar: " . . . bittere Erfahrungen -- Anstoßen der poetischen Welt mit der prosaischen" (XIV, 336).

8. Januar: " . . . gefunden daß es möglich ist von Ktch zu abstrahieren" (XIV, 337).
9. Januar: "Das Verderben schwebt über mir und ich kanns nicht vermeiden" (XIV, 337).
19. Januar: "Es bleibt noch von der gestrigen höchst exotischen Stimmung viel zu bemerken -- Ktch -- Ktch -- Ktch. O Satanas -- Satanas -- Ich glaube das etwas hoch-poetisches hinter diesem Dämon spukt, und in so fern wäre Ktch nur als Maske anzusehen -- demasquez vous donc, mon petit Monsieur! --" (XIV, 338 f.).

The motif of the mask -- an integral component of such tales as Prinzessin Brambilla -- is used frequently by Hoffmann to indicate the enigmatic, the discrepancy between appearance and essence. Julia's significance is not that of a woman of flesh and blood, but that of the embodiment of artistic inspiration.

Between the end of January and the beginning of February, 1812, the ambivalence of his passion, its potentiality to redeem or to destroy him, reaches a climax:

26. Januar: "Ahndungen seltsamer Ereignisse die dem Leben eine Richtung geben oder es -- -- -- -- enden! Incrustierter Gedanke" [followed by the drawing of a pistol] (XIV, 340).
3. Februar: "Sonderbare romanesk zärtliche Stimmung Rücksichts Ktch -- sie kränkelt, gemeinschaftliche Todes-Gedanken, sonderbare Blicke in die Tiefe des Herzens!" (XIV, 341 f.).
4. Februar: "Wahlverwandschaft? -- Seroit il possible? Non il n'est pas possible" (XIV, 342).
5. Februar: "Ktch bis zum Wahnsinn, zum höchsten Wahnsinn -- . . . Betrachtungen über das Selbst -- dem der Untergang droht -- es ist etwas ungewöhnliches noch nicht erlebtes" (XIV, 342).

The entries in the diary continue to indicate Hoffmann's radical vacillations of feelings for Julia, his hopes, his doubts and his despairs; but he neither loses his mind nor attempts to take his life. Towards the end of March, when the man who is to marry Julia arrives in Bamberg, Hoffmann has altered his perspective, so that the connection between renunciation and creativity begins to be established:

30. März: "Nachricht, daß Groepel die Julchen wahrscheinlich ehlicht -- . . . -- Das Schicksal meint es mit mir und meinem Künstler-Leben gut" (XIV, 349).
29. April: " . . . das Ding wird merkwürdig und ich trete der wahren Auflösung näher -- Göttliche Ironie! -- herrlichstes Mittel Verrücktheiten zu bemänteln und zu vertreiben, stehe mir bei!! . . . Jetzt wird es Zeit ernsthaft in litteris zu arbeiten" (XIV, 358).

But this knowledge does not bring Hoffmann immediate and lasting release from his passion: even after Julia and Groepel are married (December 3, 1812), he is inwardly sufficiently involved with her to note on December 13: "Liebe will in Haß sich wenden" (XIV, 404). Bleakly Hoffmann had been forced to watch the Frau Konsulin marry off her gifted daughter to the Hamburg merchant, whose affluence was to alleviate her own financial insecurity. The object of his artistic longing was sacrificed to the banality of a materialistic world.

It was Julia's superb singing voice which first attracted Hoffmann's attention¹⁰ and until 1812, his artistic energies had been devoted, in the first instance, to

the realm of music. Thrice-endowed as a composer, painter and writer, his first love was music and it was his ambition to make his professional reputation as a composer.¹¹ However, perhaps even more than his musical reviews, it had been a tale, Ritter Gluck, published in 1809 in the Allgemeine musikalische Zeitung, which had earned him professional esteem; and ironically, the Bamberg years augmented his literary, not his musical, reputation. In 1812, several of the Kreisleriana came into being, Lichte Stunden eines wahnsinnigen Musikers was begun, Don Juan was written and in 1813, Die neuesten Schicksale des Hundes Berganza expressed his bitter disappointment, betrayal and deception concerning Julia.

Shades of Julia, the embodiment of all longing and bliss, appear throughout Hoffmann's writings, and scholars such as Walther Harich and Jean-F.-A. Ricci have interpreted many of his works in the light of his Bamberg love.¹² The chapter headings of Joachim Rosteutscher's study of Julia in the works of Hoffmann indicate the ambivalence of her significance for him: "Das Idol der Musik," "Das Idol der Poesie," "Das Bild der himmlischen Schönheit," "Das Blendwerk teuflischer Bezauberung," "Archetypische Verführung," "Masken und Spiegelbilder des Ich."¹² But this ambivalence seems to have been resolved with the passing years. Hoffmann did not see Julia again after her departure from Bamberg on December 20, 1812, but by the

time he heard of her unhappiness in her marriage to Groepel seven years later (April, 1820), he had been able to crystallize her lasting significance for him, and expressed himself thus in a letter to her cousin, Dr. Speyer:

Finden Sie es geraten und tunlichst meinen Namen in der Familie M zu nennen oder überhaupt von mir zu reden, so sagen Sie in einem Augenblick des heitern Sonnenscheins Julien, daß ihr Andenken in mir lebt -- darf man das nämlich nur Andenken nennen, wovon das Innere erfüllt ist, was im geheimnisvollen Regen des höheren Geistes uns die schönen Träume bringt von dem Entzücken, dem Glück, das keine Aërme von Fleisch und Bein zu erfassen, festzuhalten vermögen -- Sagen Sie ihr, daß das Engelsbild aller Herzensgüte, aller Himmelsanmut wahrhaft weiblichen Sinns, kindlicher Tugend, das mir aufstrahlte in jener Unglückszeit acherontischer Finsternis, mich nicht verlassen kann beim letzten Hauch des Lebens, ja das [sic] dann erst die entfesselte Psyche jenes Wesen das ihre Sehnsucht war, ihre Hoffnung und ihr Trost, recht erschauen wird, im wahrhaftigen Sein! -- -- --
(XV, 298)

Hoffmann left Bamberg in April, 1813 and worked for a year in Dresden and Leipzig as the musical director of Joseph Seconda's theatrical group, and thereafter, for some months, as a free-lance artist. In a great burst of artistic energy, he completed many literary projects (including Der goldne Topf and Part I of Die Elixiere des Teufels) and composed the operatic music to Fouqué's Undine. But in the autumn of 1814, he moved to Berlin to enter again the legal profession which he thought he had abandoned completely in Warsaw in 1806. Since that time, he had constantly battled the problem of economic and material insecurity. Perhaps a position in the Berlin judiciary was to alleviate this problem. However, in

November, 1814, Hoffmann complained to Hippel: "Es ist in meinem Leben etwas recht Charakteristisches, daß immer das geschieht was ich gar nicht erwartete, sei es nun Böses oder Gutes, und daß ich stets das zu tun gezwungen werde, was meinem eigentlichen tieferen Prinzip widerstrebt" (XV, 155).

The remaining years of his life were no exception. His professional duties increased and involved him in odious tasks, such as participating in the special court commission for investigating subversive activities. When there was a demand by editors and by the public for his works, he knew that he sometimes sacrificed his literary standards to the urgency of his financial situation. Hoffmann the musician never experienced the public esteem enjoyed by Hoffmann the writer. His life seemed to reverberate with the clashes of artistic activity and physical necessity, of desire and duty, of expectation and disappointment, of Ernst Theodor Amadeus and Ernst Theodor Wilhelm.¹⁴

The order of the wording on his gravestone indicates clearly that his achievements, significant though they were, did not correspond to his aspirations:

E.T.A. Hoffmann
geb. Königsberg in Preussen
den 24. Januar 1776
gest. Berlin den 25. Juny 1822
Kammer Gerichts Rath
ausgezeichnet
im Amte
als Dichter
als Tonkünstler
als Maler
Gewidmet von seinen Freunden¹⁵

The problem of the duality of existence, of the dichotomy of the spiritual and material worlds, which faced Hoffmann and all his main characters, is a problem with which Hoffmann's age in general had to contend. Hoffmann was not a philosophical thinker, in so far as he built up no philosophical system of thought and adhered to no particular school of philosophy. However, philosophical trends of his day both interested and influenced him. He did not attend Kant's lectures at the Königsberg university but Kant's critiques (1781-1790), especially the first, the Kritik der reinen Vernunft (1781) had made a radical break with traditional rationalist thinking and had proved to be a point of departure for a new Weltanschauung. Kant had set limits to the scope of human intellect and sensory organs, which could not penetrate beyond the world of perceived phenomena to the world of essences, to the Ding an sich.¹⁶ In an effort to bridge the cleft between the sensuous and the supersensuous worlds, Fichte maintained in his Wissenschaftslehre (1794) that external reality exists only as a creation of man's senses. His pupil Schelling, in-

timately connected with the developing Romantic movement, linked together in his Ideen zu einer Philosophie der Natur (1797) all earthly phenomena as emanations of a divine being, and he reconciled nature and spirit, in so far as "nature is visible spirit and spirit invisible nature."¹⁷

These were the principal philosophical motivations which led the artistic representatives of the Romantic movement to search beyond the material world for a deeper and more satisfying universal relationship. Speculations of a psychological nature probed the regions of the soul, trying ultimately to establish its unity, "die von den Kräften des Unbewußten bis zur höchsten Höhe des Bewußtseins reicht."¹⁸ In his Ansichten von der Nachtseite der Naturwissenschaft (1808), Schelling's pupil G.H. Schubert expounded his dialectical theory of the three historical epochs, the first of which was the Golden Age, when Man and Nature were one; the second, the period of necessary estrangement, before paradise could be achieved in the third. These ideas were anticipated, of course, by other Romanticists, most clearly by Novalis. Like Schelling, Schubert explained the universal principle in terms of two poles of action, simultaneously attracting and repelling each other. Thus, the solar system came into being, and thus all natural phenomena are eternally evolving from a lower to a higher state. In his Symbolik des Traums (1814), he interpreted the realm of dreams as a sphere where the

soul could be restored to a position integrated in the Universal Unity, and since such a synthesis was the ultimate goal of Romantic endeavour, dreams drew forth interest on both the philosophical and psychological levels, and exerted considerable influence on Romantic literary styles and techniques.¹⁹

The basic western dualism of the infinite and the finite, Good and Evil, engenders all kinds of dualisms, which are not peculiar to the Romantic age, but which very much engrossed German Romantic thinking. The dualities of spirit and nature, ideal and real, soul and body, spirituality and sensuality, longing and fulfilment, sub-consciousness and consciousness, inner world and outer world, poetic sphere and factual sphere, death and life, night and day, darkness and light: these are the kinds of antitheses with which the Romanticist struggled, as he applied himself to such problems as those of the artist's existence and the nature and significance of love.

Novalis, as an early Romanticist, dealt with the problems with poetic optimism: in such writings as Hymnen an die Nacht (1800) and Klingsohr's tale and "Das Lied der Toten" in Heinrich von Ofterdingen (1802) he depicted art and love as the means of overcoming the dissonance of the present and restoring the unity of Man and Nature, such as the world once experienced in the Golden Age. Death is the portal to the higher life of harmony and bliss, but it is

also given to poets, lovers and to children, by virtue of their innocence, to break through the barriers of the rational world and to approach the divine. There is an aesthetic and ethical unity in Novalis's concepts of the poet's task as that of priest and prophet.

In a forerunner to Hoffmann's Kreisleriana (1813), Wilhelm Wackenroder depicted the artist's isolation and suffering in a prosaic environment in his biography of Kapellmeister Joseph Berglinger in Herzensergiessungen eines kunstliebenden Klosterbruders (1797) and in the same work, in the correspondence between Jacob and Antonio, Ludwig Tieck touched upon the problem of the inadequacies of earthly love as the medium of artistic inspiration and the necessity of valuing, in order of significance, first religion, then art and then finally, earthly love. The first version of Tieck's Franz Sternbalds Wanderungen (1798) yielded for Hoffmann many points of common interest concerning the problem of artistic existence and love: the clash of artistry with a middle-class career; the necessity to love or to admire the beloved at a distance and to possess her only spiritually; the connection between the beloved and the artist's muse and inspiration; the need to distinguish between the ideal and the real.²⁰ Bonaventura's Nachtwachen (1804) revealed in the ironic, autobiographical reminiscences and experiences of a night-watchman a profound, Romantic pessimism and E.T.A. Hoffmann has even been

considered to be the author of this fantastic, grotesque, nihilistic novel.

Both Brentano and Arnim handled the problem of love and marriage in their novels: Brentano; in Godwi (1801), rejected marriage in which love becomes a duty, and Arnim in Armut, Reichtum, Schuld und Buße der Gräfin Dolores (1810), was convinced of the ideal unity of love and marriage. The ambivalence of love is frequently depicted in Brentano's poetry, in which antithesis is a regular poetic device: if, in "Auf dem Rhein," the poet seeks in love a haven from his solitude, in "An Sophie Mereau," he is aware of love as simultaneous fulfilment and destruction, and in "Verzweiflung an der Liebe in der Liebe" of the cleft between ideal and physical love. Kleist's world was characterized by a constant struggle between the real and the ideal, between appearances and essences, and heroines such as Käthchen or Alkmene embody an unerring trust in love and an exemplary fidelity to the loved one, in spite of all confusions and dangers which threaten their inner world of feelings. Zacharias Werner's concept of love was characterized first by a striving for synthesis of spirituality and sensuality, and finally by renunciation of Eros in favour of Caritas.²¹

These few examples of the writings in Hoffmann's age serve to indicate that the kinds of problems which faced Hoffmann in his works and in his life were those

which faced other Romantic writers at some time in their careers. However, Hoffmann could not share the historical optimism of a Novalis or a Friedrich Schlegel, who foresaw the dawning of a new Golden Age; nor did he know the confessional security of a late Brentano or Eichendorff. His work constantly explored possibilities for coming to terms with collective and individual problems, but could offer no unambiguous solutions to the fundamental questions of reality, identity and artistic existence. His view of the world had to remain pessimistic, even if the degree of his pessimism fluctuated with the shifting of his attitudes towards the artist's environment.

Conclusion

The synopses of Hoffmann's works treating the triangular situation of a man between two women revealed that this motif is of central significance to each work, and that from the regularity of Hoffmann's employment of the motif between 1813-1822 -- frequently in tales which are counted among his best literary achievements -- it could be designated almost a leitmotif of his literary production. The motif is bound to the problems of vocation and love, and is symbolic of a nature which is divided and which is striving towards the unity of identity. Hoffmann's protagonists seem to be grappling constantly with the questions of who am I? where am I? and what should I do?

The women involved in each man's life are clearly symbolic of his divergent aspirations and potentialities, but a survey of the triangular conflicts reveals a complexity which resists reduction into a neat formula.

The conflicts, like the divided personality from which they derive, reflect the duality of the world. To condense into a brief statement the dialectic nature of Hoffmann's inner and outer worlds, one could say that Good and Evil are composite forces inherent in the universal principle, and that in the inner world the positive forces are those which can ultimately elevate the confused and

aspiring Romantic personality into the realm of fulfilment and lucidity, while the negative forces are those which would entice and tether him to mediocre and limiting happiness. Synthesis of the personality is the aim of the former and disintegration of the personality a tool of the latter. Representative of the positive forces in the inner world are the fairy-tale heroines, Aurelie-Rosalie in Die Elixiere and Gretchen in Datura Fastuosa. Representative of the negative forces are Veronika in Der goldne Topf and Erasmus's wife in "Die Geschichte vom verlornen Spiegelbilde."

However, in the external world, the force which may mean fulfilment for the inner man may make him unfit for society (Giulietta and Erasmus), or may reveal itself as an illusion, and so threaten madness (Olimpia and Nathanael) or death (the subterranean queen and Elis). Conversely, the force which may prove negative for the inner man may be his only means of salvation in everyday existence (the wives of Erasmus and Eugenius).

Recognizing, validating and distinguishing between the two spheres of reality are the only means of coming to terms with the world, of achieving a synthesis out of crass antithesis. A woman from either sphere may be the instrument through which such a synthesis is achieved. However, the syntheses in the works discussed in this study are problematic, in so far as they are achieved only in the

fairy-tales, within the frame-work of Medardus's Catholic faith in Die Elixiere, and in the minor tales Die Fermate, Der Artushof and Datura Fastuosa. There is no synthesis in Die Abenteuer der Sylvester-Nacht, Der Sandmann, Die Jesuit-erkirche, Die Bergwerke zu Falun and Kater Murr.

Before a valid statement could be made on the question of development of Hoffmann's Weltanschauung as revealed in his works, the scope of a motif analysis would have to be extended to include a detailed examination of Hoffmann's major motifs in the bulk of his literary production, from his earliest works to the last unfinished pieces. However, the consideration that there may be a trend in Hoffmann's work towards reconciliation with the everyday world was supported particularly by the dénouements of the last three works discussed, Prinzessin Brambilla, Datura Fastuosa and Meister Floh. In each case the love of an earthling leads the hero to inner harmony and married happiness within the everyday world. Such a reconciliation is best described as a continuation of a trend, in view of the indications in Hoffmann's earlier work that he was not unaware of the ambiguity of the poetic realm (the ending of Der goldne Topf), nor convinced of the total hostility of the everyday world (Clara in Der Sandmann).

The conflicts which Hoffmann knew in his own life, in his childhood, in his career, in his artistic aspirations and achievements, and in his intimate relation-

ships with women may well be interpreted as one source of motivation for the kinds of conflicts for which he employed the motif of the man between two women in many of his works. The women symbolize the polarities of existence, the sphere of dreams and the sphere of the everyday, which Hoffmann sought in a new reality of poetry to unite as two aspects of one reality. "Ich habe zu viel Wirklichkeit" (XIV, 30) wrote the young Hoffmann to his friend Hippel, thereby touching on the feature of his personality and work which was to distinguish him from other Romantic writers of his age. They strove to rise above the realm of the everyday, which as Scheinwelt had no place in their monistic view of the world; Hoffmann had to depict it as one aspect of a reality which for him was essentially dualistic.

Notes

Introduction

¹Arthur Sakheim, E.T.A. Hoffmann: Studien zu seiner Persönlichkeit und seinen Werken (Leipzig, 1908), pp. 4-19. The section of this book devoted to "Der Gespensterhoffmann im Urteil deutscher Dichter und Kunstrichter" has not been out-dated by more recent surveys and provides the basis for the present account.

²Jürgen Voerster, 160-Jahre Hoffmann-Forschung 1805-1965 (Stuttgart, 1967), pp. 22-23. All subsequent details concerning the publication and dates of composition of Hoffmann's works are based on Voerster's standard work.

³Ibid., p. 22.

⁴Hermann August Korff, Geist der Goethezeit (Leipzig, 1953), IV, 543.

⁵Ricarda Huch, Die Romantik. Ausbreitung, Blütezeit und Verfall, 2nd ed. (Tübingen, 1951), pp. 528-547. Korff, op.cit., pp. 543-639.

⁶Walter Jost, Von Ludwig Tieck zu E.T.A. Hoffmann. Studien zur Entwicklungsgeschichte des romantischen Subjektivismus (Frankfurt am Main, 1921), p. 136.

⁷Hans Mayer, "Die Wirklichkeit E.T.A. Hoffmanns. Ein Versuch," E.T.A. Hoffmann, Werke (Frankfurt: Insel, 1967), IV, 492.

⁸Gustav Egli, E.T.A. Hoffmann. Ewigkeit und Endlichkeit in seinem Werk (Zürich, 1927), p. 154.

⁹Karl Ochsner, E.T.A. Hoffmann als Dichter des Unbewußten. Ein Beitrag zur Geistesgeschichte der Romantik (Frauenfeld, 1936), p. 110.

¹⁰Wolfgang Preisendanz, Humor als dichterische Einbildungskraft. Stilstudien zur Erzählkunst des poetischen Realismus (München, 1963), pp. 47-117.

¹¹The following summary concerning Hoffmann texts and secondary literature is based primarily on the assessments of Voerster, op.cit. and contains references to texts which have not been used for this thesis. The works which have been consulted for the thesis preparation are listed in the bibliography. A more selective and critically commented review of recent Hoffmann scholarship is that of Klaus Kanzog, "Grundzüge der E.T.A. Hoffmann-Forschung seit 1945," MHG, IX (1962), 1-30, augmented by a list of studies in MHG, XII (1966), 33-38.

¹²E.T.A. Hoffmann, Sämtliche Werke, ed. Eduard Grisebach, 2nd enl. ed., 15 vols. (Leipzig, 1907).
E.T.A. Hoffmann, Sämtliche Werke (München, 1908-1928). Of the planned twelve volumes only Vols. I-IV and VI-IX appeared before the editor's death in 1940.
E.T.A. Hoffmann, Werke in 15 Teilen, ed. Georg Ellinger, 2nd enl. ed. (Berlin, 1927).
E.T.A. Hoffmann, Dichtungen und Schriften sowie Briefe und Tagebücher, 15 vols., ed. Walther Harich (Weimar, 1924). All references to Hoffmann's writings and all German quotations are taken from this edition and are indicated in the text by the appropriate volume and page numbers in brackets.

¹³E.T.A. Hoffmann, [Sämtliche Werke in 5 Einzelbänden] (München, 1960-1965).

¹⁴[Julius Eduard Hitzig,] Aus Hoffmanns Leben und Nachlaß, 2 pts. (Berlin, 1823).

¹⁵E.T.A. Hoffmann im persönlichen und brieflichen Verkehr. Sein Briefwechsel und die Erinnerungen seiner Bekannten, collected and commented by Hans von Müller, 2 vols. in 4 pts. (Berlin, 1912). The planned third volume containing the recollections of Hoffmann's acquaintances did not appear and the second edition of the collection of letters, which was to have contained previously unpublished material, did not materialize.
E.T.A. Hoffmann, Tagebücher und literarische Entwürfe, ed. Hans von Müller (Berlin, 1915).

¹⁶E.T.A. Hoffmann: Briefwechsel, collected and commented by Hans von Müller and Friedrich Schnapp, ed. Friedrich Schnapp, 3 vols. (München, 1967). Thus far only Vols. I and II have appeared.

¹⁷Voerster, op.cit., p. 42.

E.T.A. Hoffmann, Handzeichnungen in Faksimilielichtdruck nach den Originalen, intro. [Hans von Müller], ed. W. Steffen and Hans von Müller (Berlin, 1925).
Theo Piana, E.T.A. Hoffmann als bildender Künstler (Berlin, 1954).

¹⁸Paul Greeff, E.T.A. Hoffmann als Musiker und Musik-schriftsteller (Köln, 1948).
Hans Ehinger, E.T.A. Hoffmann als Musiker und Musik-schriftsteller (Olten, 1954).

¹⁹Jean-F.-A. Ricci, E.T.A. Hoffmann. L'homme et l'oeuvre (Paris, 1947).
Harvey Hewett-Thayer, Hoffmann: Author of the Tales (Princeton, 1948).

²⁰Georg Ellinger, "E.T.A. Hoffmann. Lebensbild," E.T.A. Hoffmann, Werke in 15 Teilen, ed. Georg Ellinger, 2nd enl. ed. (Berlin, 1927), I, VII-CXXXVIII.
Walther Harich, E.T.A. Hoffmann. Das Leben eines Künstlers, 2 vols. (Berlin, 1920).
Ernst Heilborn, E.T.A. Hoffmann. Der Künstler und die Kunst (Berlin, 1926).
Ernst von Schenck, E.T.A. Hoffmann. Ein Kampf um das Bild des Menschen (Berlin, 1939).

²¹Hedwig Eyrich, "E.T.A. Hoffmann Bamberger Tagebuch 1808-1813. Durchbruch des Schöpferischen," Archiv für Psychiatrie, CLXXXI (1949), 453-462.
Werner Bergengruen, "Die große Liebe. E.T.A. Hoffmanns Bamberger Jahre," Merian, VI, No. 8 (1953), 62-67.
Olga Doblinger, "Ausgewählte Hinweise auf die Lebensproblematik E.T.A. Hoffmanns und ihre metaphysische Bedeutung. Eine Untersuchung aus dem Grenzgebiet zwischen Philosophie, Psychologie und Psychiatrie" (diss. Innsbruck, 1955), pp. 154-184.

²²Serge Tauber, "Die Bedeutung der künstlichen Menschenfigur im Werke E.T.A. Hoffmanns" (diss. Innsbruck, 1959).

²³Arthur Gloor, "E.T.A. Hoffmann. Der Dichter der entwurzelten Geistigkeit" (diss. Zürich, 1947), pp. 82-92.

²⁴Ricci, op.cit., pp. 243-543.

²⁵ Joachim Rosteutscher, Das ästhetische Idol im Werke von Winckelmann, Novalis, Hoffmann, Goethe, George und Rilke (Bern, 1965), pp. 102-165.

²⁶ Korff, op.cit., pp. 564-591.

²⁷ In Der Magnetiseur, Maria stands between Hypolit, her betrothed, and Alban, who binds her to himself through hypnotic powers. In Die Königsbraut, Ännchen is betrothed to the student Amandus and, through a series of magic happenings, also to the Gnome-King, who masquerades as the Vegetable-King Daucus Carota I.

²⁸ Wolfgang Kayser, Das sprachliche Kunstwerk, 12th ed. (Bern, 1967), p. 62. Other handbooks which have been consulted for definitions are listed in Section VI of the bibliography.

²⁹ Gero von Wilpert, Sachwörterbuch der Literatur, 4th rev. and enl. ed. (Stuttgart, 1964), p. 441.

³⁰ Korff, op.cit., p. 568.

³¹ Cf. Voerster, op.cit., p. 15: "Wesentlich lückenhafter und z. Tl. auch weniger überzeugend ist das bisher auf dem Gebiet der Interpretation Geleistete. Die Suche nach den Quellen und Vorbildern hat oft das Verständnis für die Eigentümlichkeit von Hoffmanns Wesen und Schaffen betrübt. Für die meisten Dichtungen Hoffmanns steht eine umfassende Analyse und Deutung noch aus. Das einzelne Werk in seiner Individualität ist bisher in der Hoffmann-Forschung zugunsten übergreifender Probleme vernachlässigt worden."

Chapter I: Der goldne Topf

¹Commentaries on Der goldne Topf include:

Hans Dahmen, E.T.A. Hoffmanns Weltanschauung (Marburg, 1929). (Beiträge zur deutschen Literaturwissenschaft, 35.)

Gustav Egli, E.T.A. Hoffmann. Ewigkeit und Endlichkeit in seinem Werk (Zürich, 1927), pp. 61-92. (Wege zur Dichtung, 2.)

Aniela Jaffé, "Bilder und Symbole aus E.T.A. Hoffmanns Märchen 'Der goldne Topf,'" C.G. Jung, Gestaltungen des Unbewußten (Zürich, 1950), pp. 237-616.

Kenneth Negus, E.T.A. Hoffmann's Other World. The Romantic Author and his "New Mythology" (Philadelphia, 1965), pp. 53-66.

Wolfgang Preisendanz, Humor als dichterische Einbildungskraft (München, 1963), pp. 85-108.

Olga Reimann, "Das Märchen bei E.T.A. Hoffmann" (diss. München, 1926), pp. 13-33.

Paul Friedrich Scherber, "Bürger und Enthusiast als Lebensformen. Eine Studie zu E.T.A. Hoffmann und seinem Märchen vom 'Goldenen Topf'" (diss. Erlangen, 1925).

Paul-Wolfgang Wührl, "Die poetische Wirklichkeit in E.T.A. Hoffmanns Kunstmärchen" (diss. München, 1963), pp. 84-145.

²Biographical details of relevance to the motif of the man between two women are discussed at length in Chapter V.

³Walther Harich, E.T.A. Hoffmann. Das Leben eines Künstlers, 3rd ed. (Berlin, 1920), I, 265.

⁴Dahmen, op.cit., p. 2.

⁵Jean-F.-A. Ricci, E.T.A. Hoffmann. L'homme et l'oeuvre (Paris, 1947), p. 344.

⁶Hermann August Korff, Geist der Goethezeit (Leipzig, 1953), IV, 620.

⁷Preisendanz, op.cit., p. 89.

⁸Reimann, op.cit., pp. 13-33.

⁹Ibid., p. 32.

¹⁰These thoughts, taken from a discussion among the Serapions-Brüder, form part of Lothar's interpretation of Serapion's madness. Scholars have frequently tried to identify the participants and seem to be agreed that Ottmar, Sylvester and Vinzenz represent the publisher Hitzig, Contessa and Dr. Koreff. Some scholars see Hoffmann in Lothar, Theodor and Cyprian (Walther Harich and Harvey Hewett-Thayer), others suggest Fouqué for Lothar. However, such identifications remain conjecture.

¹¹Cf. Dahmen, op.cit., p. 16: "In dem Empfinden für jene glücklichen Augenblicke, in denen die höhere Welt die Alltagserscheinungen durchglüht, in denen die Macht unseres Gemütes zauberisch sich regt (Schubert nennt sie die kosmischen Momente), fühlt Hoffmann sich Schubert tief verwandt."

¹²Cf. Ralph Tymms, German Romantic Literature (London, 1955), p. 348.

¹³This synopsis of the myths is based partly on Jean-F.-A. Ricci's commentary, op.cit., pp. 337-341.

¹⁴Aniela Jaffé, "Bilder und Symbole aus E.T.A. Hoffmanns Märchen 'Der goldne Topf,'" C.G. Jung, Gestaltungen des Unbewußten (Zürich, 1950), pp. 237-616. On p. 306 Jaffé describes the anima archetype: "Dem Archetypus der Anima haftet nicht selten der Charakter eines überpersönlichen, dämonischen und oft auch halb tierischen Geschöpfes an; ganz gleich, ob sie in einer immer wiederkehrenden Traumgestalt, als eine autonome visionäre Figur des Unbewußten, oder in der Projektion auf eine reale Frau erlebt wird. Immer ist es eine halb menschliche, halb göttliche Gestalt und steht vermittelnd zwischen dem Bewußtsein und der Welt des Unbewußten."

Chapter II: Prinzessin Brambilla

¹Commentaries on Prinzessin Brambilla include:
Gustav Egli, E.T.A. Hoffmann. Ewigkeit und Endlichkeit in seinem Werk (Zürich, 1927), pp. 122-162.
Claus Friedrich Köpp, "Realismus in E.T.A. Hoffmanns Erzählung 'Prinzessin Brambilla,'" Weimarer Beiträge, I (1966), 57-80.
Robert Mühlher, "'Prinzessin Brambilla,'" MHG, V (1958), 5-24.
Ernst von Schenck, E.T.A. Hoffmann. Ein Kampf um das Bild des Menschen (Berlin, 1939), pp. 425-447.
Winfried Sdun, "E.T.A. Hoffmanns 'Prinzessin Brambilla.' Analyse und Interpretation einer erzählten Komödie" (diss. Freiburg i.Br., 1961).
Ingrid Strohschneider-Kohrs, Die romantische Ironie in Theorie und Gestaltung (Tübingen, 1960), pp. 362-420.
Bonaventura Tecchi, "E.T.A. Hoffmanns 'Prinzessin Brambilla,'" Weltbewohner und Weimaraner, Ernst Beutler zuge-dacht (Zürich, 1960), pp. 301-316.

²Julius Eduard Hitzig, Aus Hoffmanns Leben und Nachlaß (Berlin, 1823), II, 146. Sdun, op.cit., pp. 37 ff. traces the idea of a capriccio as far back as 1813, when Hoffmann encountered a travelling Italian theatre group on the road from Leipzig to Dresden.

³In the short exposition on Jacques Callot (Bamberg, 1813), which served as a preface to the collection Fantasiestücke in Callots Manier, Hoffmann indicated some of the reasons for his choosing Callot as his patron: "Schaue ich deine überreichen, aus den heterogensten Elementen geschaffenen Kompositionen lange an, so beleben sich die tausend und tausend Figuren, und jeder schreitet, oft aus dem tiefsten Hintergrunde, wo es erst schwer hielt sie nur zu entdecken, kräftig und in den natürlichsten Farben glänzend hervor. . . . Denn selbst in seinen aus dem Leben genommenen Darstellungen, in seinen Aufzügen, seinen Bataillen u.s.w. ist es eine lebensvolle Physiognomie ganz eigner Art, die seinen Figuren, seinen Gruppen -- ich möchte sagen etwas fremdartig Bekanntes gibt. . . . Die Ironie, welche, indem sie das Menschliche mit dem Tier in Konflikt setzt, den Menschen mit seinem ärmlichen Tun und Treiben verhöhnt, wohnt nur in einem tiefen Geiste, und so enthüllen Callots aus Tier und Mensch geschaffene groteske Gestalten dem ernstesten tiefer eindringenden Beschauer alle die geheimen Andeutungen, die unter dem Schleier der Skurrilität verborgen liegen. . . . Könnte ein Dichter oder Schriftsteller, dem die Gestalten des gewöhnlichen Lebens in seinem

innern romantischen Geisterreiche erscheinen, und der sie nun in dem Schimmer, von dem sie dort umflossen, wie in einem fremden wunderlichen Putze darstellt, sich nicht wenigstens mit diesem Meister entschuldigen und sagen: Er habe in Callots Manier arbeiten wollen?" (VI, 3 f.)

⁴Heinrich Heine, "Briefe aus Berlin," Sämtliche Werke, ed. Oskar Walzel (Leipzig, 1914), V, 279. Sdun, op.cit., p. 11 calls the remark "doppelzüngiger Spott." Hermann August Korff, Geist der Goethezeit (Leipzig, 1953), IV, 637 affirms " . . . schon Heine hat mit Recht gespottet" Gabrielle Wittkop-Ménardeau, E.T.A. Hoffmann (Hamburg, 1966), p. 136 writes: "Die Kritik ist von Prinzessin Brambilla begeistert, und Heinrich Heine ruft aus"

⁵Charles Baudelaire, "De l'essence du rire," Curiosités Esthétiques, Oeuvres Complètes, ed. M. Jacques Crépet (Paris, 1923) VI, 394.

⁶Schenck, op.cit., pp. 399, 400.

⁷Albert Béguin, L'Âme romantique et le rêve, 6th ed. (Paris, 1946), p. 308.

⁸Jean-F.-A. Ricci, E.T.A. Hoffmann. L'homme et l'oeuvre (Paris, 1947), p. 473.

⁹Korff, op.cit., p. 637.

¹⁰Hans-Georg Werner, E.T.A. Hoffmann (Weimar, 1962), p. 157.

¹¹Strohschneider-Kohrs, op.cit., pp. 362-424.

¹²Cf. Tecchi, op.cit., p. 304: "Eingangs sprachen wir von der Schwierigkeit, das Märchen auf einer rein horizontalen Ebene zu lesen und alles zu verfolgen; für die Episoden und Einzelheiten der Episoden eine Erklärung zu geben und diese in allen acht Kapiteln der Prinzessin Brambilla im Gedächtnis zu behalten."

¹³Particularly in Romantic writing the double is a favourite device which depicts the outer projection of split consciousness and split personality. Concerning Hoffmann's use of the double, see Natalie Reber, Studien zum Motiv des Doppelgängers bei Dostojewskij und E.T.A. Hoffmann (Gießen, 1964). Also, Ralph Tymms, Doubles in

Literary Psychology (Cambridge, 1949), pp. 53-70.

¹⁴Reber, op.cit., p. 163: "Diese drehende Bewegung des Tanzes hat ihre eigene gesetzmäßige Symbolik innerhalb der Doppelgängerthematik. . . . Gerade bei Giglio kommt es exemplarisch zum Ausdruck, wobei 'die wilde Ausgelassenheit des Tanzes' eine tiefe Erschütterung des gefährdeten Bewußtseins, d.h. Verwirrung der Persönlichkeit und Zweifel an der Einheit des Ich symbolisch darstellt, denn das zweite Ich, welches das erste Ich herumdreht, erschüttert das bewußte Ich in seiner Selbstsicherheit. Diese 'Metaphysik des Tanzes', die das Transzendente durch physische Mittel veranschaulichen will, geht als ein Leitmotiv durch die ganze Dichtung."

¹⁵Strohschneider-Kohrs, op.cit., p. 417: "Das Bild von der Urdarquelle wird somit zu einer umgreifenden Deutung des Ganzen: es enthält als Allegorie die ganze und genaue Lehre und Auffassung von der Kunst, in der der Gedanke, das geistige Tun mitzuwirken haben, um rechte Darstellung zu ermöglichen, und das Bild ist Mittel einer Deutung, die über die eine hier vorliegende Dichtung noch hinaus greift, gerade indem sie von dieser Dichtung selbst spricht, indem diese Dichtung eine Selbstdeutung gibt, -- eine Deutung, die hinausgreift und höherführt in den großen und allgemeinen Zusammenhang, daß und wie Poesie überhaupt im Leben sei, so daß jeder Hinzugekommene, jeder Leser hier ein Spiegelbild und eine Selbstspiegelung finden kann."

Chapter III: Other Tales

¹Commentaries on Die Elixiere des Teufels include:
Gustav Egli, E.T.A. Hoffmann. Ewigkeit und Endlichkeit in seinem Werk (Zürich, 1927), pp. 92-103.
Lothar Köhn, Vieldeutige Welt (Tübingen, 1966), pp. 44-90.
Hermann August Korff, Geist der Goethezeit (Leipzig, 1953), IV, 572-582.
Natalie Reber, Studien zum Motiv des Doppelgängers bei Dostojevskij und E.T.A. Hoffmann (Gießen, 1964), pp. 114-142.
Jean-F.-A. Ricci, E.T.A. Hoffmann. L'homme et l'oeuvre (Paris, 1947), pp. 344-365.

²Part I of Die Elixiere was written in Leipzig in March-April, 1814, and was published in September, 1815; Part II was written in Berlin in the summer of 1815 and was published in May, 1816.

³In a letter to his Bamberg publisher Kunz on March 24, 1814 (XV, 121), Hoffmann described his intentions thus: "Es ist darin nichts geringeres abgesehen, als in dem krausen, wunderbaren Leben eines Mannes, über den schon bei seiner Geburt die himmlischen und dämonischen Mächte walteten, jene geheimnisvollen Verknüpfungen des menschlichen Geistes mit all' den höheren Prinzipien, die in der ganzen Natur geborgen und nur dann und wann hervorblitzen, welchen Blitz wir dann Zufall nennen, recht klar und deutlich zu zeigen."

⁴Viktorin is Medardus's half-brother and his double. Concerning the double, see Chapter II, note 13.

⁵Unknown to Medardus, the painting of St. Rosalie is a striking allegory of earthly and heavenly love simultaneously, since Francesko, of the second generation of Medardus's ancestors, painted the picture of St. Rosalie at the moment of her martyrdom and sacrilegiously gave her the face of the pagan goddess Venus.

⁶Cf. Korff, op.cit., p. 577: "Diese Verführung der Unschuld hat eben nach ihrer letzten Tiefe den Charakter eines Lustmordes." Korff's whole analysis of Die Elixiere des Teufels is founded upon the examination of the motif of the libertine and the motif of the violation of innocence.

⁷Commentaries on Die Abenteuer der Sylvester-Nacht include:

Margot Kuttner, "Die Gestaltung des Individualitätsproblems bei E.T.A. Hoffmann" (diss. Hamburg, 1936), pp. 24-33.
Albin Lesky, "E.T.A. Hoffmanns Julia-Erlebnis," Zeitschrift für deutsche Philologie, LXVI (1941), 225-234.
Joachim Rosteutscher, Das ästhetische Idol im Werke von Winckelmann, Novalis, Hoffmann, Goethe, George und Rilke (Bern, 1956), pp. 113-115, 148-151.

⁸Commentaries on Die Fermate include:

Harvey W. Hewett-Thayer, Hoffmann: Author of the Tales (Princeton, 1948), pp. 197-201.
Regine Jebesen, "Kunstanschauung und Wirklichkeitsbezug bei E.T.A. Hoffmann" (diss. Kiel, 1952), p. 120 f.
Rosteutscher, op.cit., pp. 115-117.

⁹Commentaries on Der Artushof include:

Ricci, op.cit., pp. 375-377.
Rosteutscher, op.cit., pp. 132-136.
Ernst von Schenck, E.T.A. Hoffmann. Ein Kampf um das Bild des Menschen (Berlin, 1939), pp. 299-301.

¹⁰Hewett-Thayer, op.cit., p. 204 questions Dorina's significance: "The marriage with Dorina is, one may admit, reasonable and altogether human, but the suspicion arises that Dorina and her wonderful resemblance to Felizitas formed a tempting tidbit for the readers of a popular manual." However, Schenck, op.cit., p. 301, sees Dorina as the synthesis in the triad in which Christina forms the thesis and Felizitas the antithesis: "Die Synthesis: Erfüllung des Lebensinnes, der einseitig ist, durch Liebe und Kunst auf Erden (die Kommunikation findet im Sonnenlicht der Wahrheit auf Erden statt) im Zeichen des Sakraments, das der Inbegriff des Himmlischen ist, das sich im Siege über den Konflikt erfüllt, der aus dem Leben nicht wegzu-denken ist."

¹¹Commentaries on Der Sandmann include:

Köhn, op.cit., pp. 91-108.
Wolfgang Preisendanz, "Eines matt geschliffenen Spiegels dunkler Widerschein. E.T.A. Hoffmanns Erzählkunst," Festschrift für Jost Trier (Köln, 1964), pp. 420-427.
Schenck, op.cit., pp. 310-322.
Paul-Wolfgang Wührl, "Die poetische Wirklichkeit in E.T.A. Hoffmanns Kunstmärchen" (diss. München, 1963), pp. 209-235.

¹²Cf. Kenneth Negus, E.T.A. Hoffmann's Other World (Philadelphia, 1965), p. 91.

¹³Negus, loc.cit., presents an interesting psychological interpretation of Der Sandmann, but such an interpretation does not explain the irrational elements of the tale, e.g. Nathanael's premonitory vision, or the "chance" happenings which are rather too numerous to be designated coincidences.

¹⁴Commentaries on Die Jesuiterkirche in G. include:
Jebsen, op.cit., pp. 83-88.
Rosteutscher, op.cit., pp. 137-140.
Schenck, op.cit., pp. 297-299.

¹⁵Cf. Schenck, op.cit., p. 298: "Aus dem Zusammenhang der Erzählung ergibt sich deutlich, daß Hoffmann kaum die Heirat selbst als Verrat an der heiligen Aufgabe der Kunst, sondern vielmehr den Verrat an der Frau, deren Schicksal Molinari an sich gebunden hat, als Verrat am Menschen und damit als Verbrechen bezeichnet." Jebsen, op.cit., p. 88 also takes this interpretation of Berthold's guilt.

¹⁶Commentaries on Die Bergwerke zu Falun include:
Richard Benz, Märchen-Dichtung der Romantiker (Gotha, 1908), pp. 139-141.
Emil Franz Lorenz, "Die Geschichte des Bergmanns von Falun, vornehmlich bei E.T.A. Hoffmann, Richard Wagner und Hugo von Hofmannsthal," Imago, III (1914), 250-301.
Negus, op.cit., pp. 109-114.

¹⁷In his emphasis on the conflict of a miner's love for his bride and his love for the treasures of the earth, Hoffmann may have been stimulated by Novalis's Heinrich von Ofterdingen (published 1802) and Arnim's "Des Bergmanns ewige Jugend" from Armut, Reichtum, Schuld und Buße der Gräfin Dolores (published 1810). The original story from Sweden, as it is reported by G.H. Schubert in his Ansichten von der Nachtseite der Naturwissenschaft (published 1808) and which Hoffmann read in 1813 (XV, 58), concentrated on the unearthing of the mummified body of a miner and its subsequent identification by an old woman who, at the time of the miner's death, had been betrothed to him. E.F. Lorenz, op.cit., pp. 250 ff. mentions the Swedish story and Schubert's rendering of it, but does not deal with the question of sources for Hoffmann's tale.

¹⁸Commentaries on Lebensansichten des Katers Murr include:
Hermann Granzow, "Künstler und Gesellschaft im Roman der Goethezeit" (diss. Bonn, 1960), pp. 140-169.
Walther Harich, E.T.A. Hoffmann. Das Leben eines Künstlers, 3rd ed. (Berlin, 1920), II, 211-286.
Hans von Müller, "Einleitung," Das Kreislerbuch (Leipzig,

1903), pp. XXVII-XLVIII.

Ricci, op.cit., pp. 444-472.

Schenck, op.cit., pp. 60-68, 534-582.

Herbert Singer, "Hoffmann. 'Kater Murr,'" Der deutsche Roman, ed. Benno von Wiese (Düsseldorf, 1963), I, 301-328.

¹⁹Attempts have been made to reconstruct the past history of the main characters involved with the court. e.g. Walther Harich in "Nachwort des Herausgebers" (V, v ff.). According to Harich, it is possible that Hedwiga and Kreisler are grandchildren of the same Fürstin von S.

²⁰The question of the outcome of Kater Murr is controversial. Apparently earlier critics considered that Kreisler would be overcome by the madness that is constantly threatening him, and certainly the Kreisler of the Brief des Kapellmeisters Kreisler an den Baron Wallborn (1814) identifies himself as "verrückter Musikus par excellence" (I, 107). The trend in recent criticism seems to turn away from the idea of Kreisler's madness and various dénouements have been suggested. For a discussion of "Kater Murrs Ende," see Wulf Segebrecht, Autobiographie und Dichtung (Stuttgart, 1967), pp. 206-220.

²¹Commentaries on Datura Fastuosa include:
Ricci, op.cit., pp. 499-500.

²²Cf. Richard Schaukal, E.T.A. Hoffmann. Sein Werk aus seinem Leben (Zürich, Leipzig, Wien, 1923), p. 221 f.; also Negus, op.cit., p. 152.

²³Commentaries on Meister Floh include:
Korff, op.cit., pp. 628-633.
William H. McClain, "E.T.A. Hoffmann as Psychological Realist: a Study of 'Meister Floh,'" Monatshefte, XLVII (February, 1955), 65-80.
Ricci, op.cit., pp. 484-496.

Chapter IV: Dualism of Love in Hoffmann's Works

¹Cf. Albert Béguin, L'Âme romantique et le rêve, 6th ed. (Paris, 1946), p. 299: "Ce goût du mystère, qui s'oriente aussi bien vers les abîmes de l'être que vers ses sommets, explique les deux aspects, apparemment contradictoires, de l'oeuvre hoffmannienne; aux mythes de l'Art, de la Connaissance suprême, du Rêve porteur de messages divins, s'oppose, mais en les confirmant, le thème du péché, de l'épouvante et du cauchemar."

²Hans Mayer, "Die Wirklichkeit E.T.A. Hoffmanns. Ein Versuch," E.T.A. Hoffmann, Werke (Frankfurt: Insel, 1967), IV, 494.

³Fritz Martini, "Die Märchendichtungen E.T.A. Hoffmanns," Der Deutschunterricht, VII, No. 2 (1955), 75.

⁴Ibid., p. 77.

⁵Mayer, op.cit., p. 488.

Chapter V: Dualism in the Life and Age of Hoffmann

¹Wulf Segebrecht, Autobiographie und Dichtung (Stuttgart, 1967), pp. 14-24 gives a brief survey of biographical details which were incorporated in some way into Hoffmann's works and which can be verified in private correspondences, diaries, etc.

²Harvey Hewett-Thayer, Hoffmann: Author of the Tales (Princeton, 1948), p. 41. Hewett-Thayer's biography, as the most recent comprehensive biography of Hoffmann, is the main source of reference for the biographical details in this chapter. Specific use of other material is indicated in the footnotes. Supplementary biographical material which has been consulted for the thesis is listed in the bibliography.

³Gustav Egli, E.T.A. Hoffmann. Ewigkeit und Endlichkeit in seinem Werk (Zürich, 1927), p. 16: "Hoffmann nannte sie Cora nach Marmontel-Kotzebues peruanischer Sonnenpriesterin in der 'Sonnenjungfrau,' die dem Spanier Alonzo zuliebe ihr Keuschheitsgelübde bricht. Vielleicht verrät diese Umbenennung die Natur des Verhältnisses zwischen dem 18-Jährigen und der um 9 1/2 Jahre älteren, verheirateten Frau."

⁴Ibid., p. 18 f.

⁵Hewett-Thayer, op.cit., p. 26.

⁶Cf. ibid., p. 27 f.; also Jean-F.-A. Ricci, E.T.A. Hoffmann. L'homme et l'oeuvre (Paris, 1947), p. 90 f.; and Gabrielle Wittkopp-Ménardeau, E.T.A. Hoffmann (Reinbeck bei Hamburg, 1966), pp. 29 ff.

⁷Mark was Julia's maiden name and only when she married for the second time did she become Marc. Cf. Carl Georg von Maaßen, "Julia Marc-Reliquien," Der grundgescheuter Antiquarius (1923), II, 72.

⁸Julie Marc, Erinnerungen an E.T.A. Hoffmann (1837), p. 13.

⁹In the diaries, "Ktch" or variation is the abbreviation for the name which Hoffmann gave to Julia: Käthchen von Heilbronn. Dora Hatt had also received a name with artistic associations (see note 3).

¹⁰Marc, op.cit., p. 11.

¹¹In his letter of July 20, 1813 to his publisher Kunz in Bamberg, Hoffmann states, regarding the publication of a first collection of his works: "Ich mag mich nicht nennen, indem mein Name nicht anders als durch eine gelungenene musikalische Composition der Welt bekannt werden soll" (XV, 43).

¹²Walther Harich, E.T.A. Hoffmann. Das Leben eines Künstlers (Berlin, 1920) and Ricci, op.cit.

¹³Joachim Rosteutscher, Das ästhetische Idol (Bern, 1956).

¹⁴It is generally accepted that Hoffmann assumed "Amadeus" as a gesture of admiration for Mozart. He used his given name for official business. Cf. Hewett-Thayer, op.cit., p. 45.

¹⁵Reproduced from Werner Bergengruen, E.T.A. Hoffmann (Zürich, 1960), p. 70.

¹⁶Hewett-Thayer, op.cit., Chapter VI summarizes the philosophical, religious and political trends contemporary with Romantic writing.

¹⁷Ibid., p. 114.

¹⁸Paul Kluckhohn, Das Ideengut der deutschen Romantik, 5th ed. (Tübingen, 1966), p. 38. Kluckhohn also cites on p. 39 the first sentence of Carl Gustav Carus's Psyche: "Der Schlüssel zur Erkenntnis vom Wesen des bewußten Seelenlebens liegt in der Region des Unbewußtseins. Psychologie ist also Entwicklungsgeschichte der Seele von der Unbewußtheit zur Bewußtheit."

¹⁹Ibid., p. 39 f. Dreaming means " . . . ein Aufgeben der entschiedenen Selbständigkeit zu innigem Einsleben mit dem All, wodurch das bewußtlose Seelenleben von dem allgemeinen Leben stärker affiziert werden kann. Der Traum war darum ein Gebiet, dem romantische Naturforscher und Psychologen sich mit besonderem Eifer zuwandten und dem romantische Dichter sich im Leben wie im Schaffen weit öffneten. Daher die große Rolle der Träume in romantischen Dichtungen von Novalis und Tieck, von E.Th.A. Hoffmann und Brentano und in der Lyrik Eichendorffs u.a., aber auch die Einwirkung des

Traums auf die Form romantischer Erzählungen und Gedichte in einer assoziativen traumartigen Komposition."

²⁰Walter Jost, Von Ludwig Tieck zu E.T.A. Hoffmann (Frankfurt, 1921) discusses in Chapter III, entitled "Liebe und Künstlertum," Hoffmann's relationship to Tieck's Sternbald.

²¹Paul Kluckhohn, Die Auffassung der Liebe in der Literatur des 18. Jahrhunderts und in der deutschen Romantik, 3rd ed. (Tübingen, 1966), pp. 592-601, discusses Werner's striving to come to terms with the problem of love.

A Selected Bibliography

Abbreviations of periodicals are as follows:

MHG - Mitteilungen der E.T.A. Hoffmann-Gesellschaft

Monatshefte - Monatshefte für deutschen Unterricht,
deutsche Sprache und Literatur

PMLA - Publications of the Modern Language Association of
America

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